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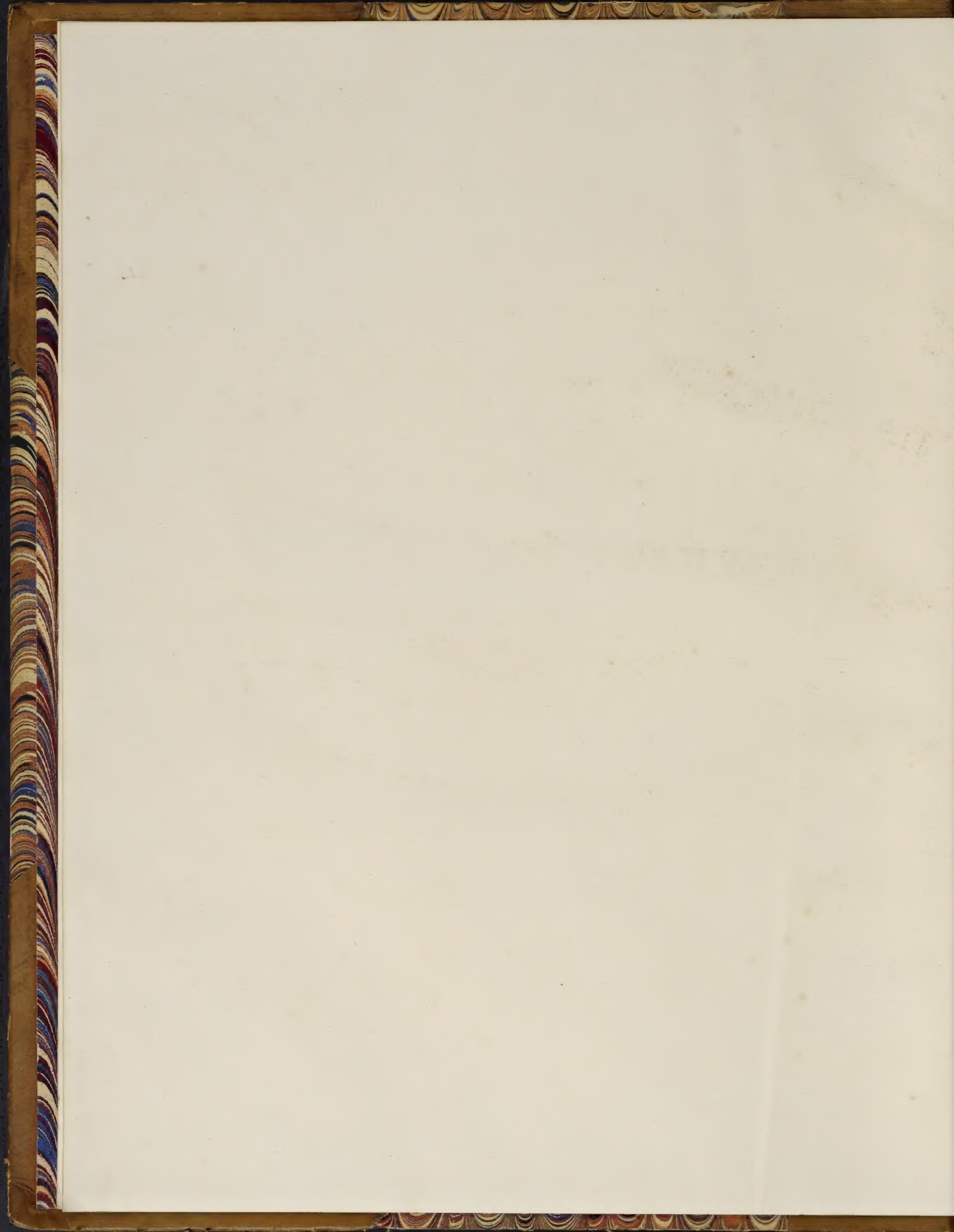


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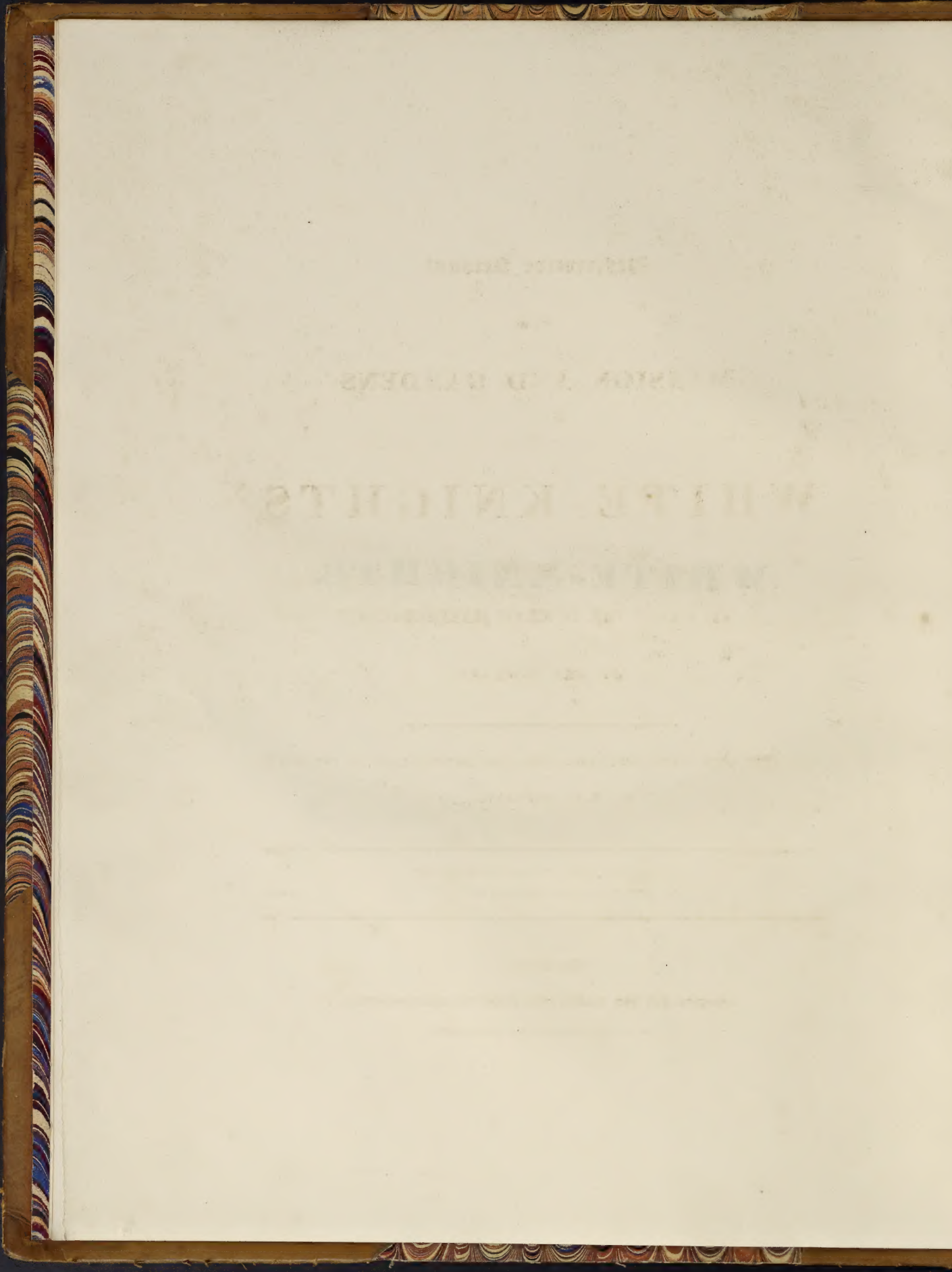
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WHITE-KNIGHTS

E.C. Waterhouse



WHITE-KNIGHTS.



A
Descriptive Account
OF THE
MANSION AND GARDENS
OF
WHITE-KNIGHTS,

A SEAT OF
HIS GRACE THE DUKE OF MARLBOROUGH.

BY MRS. HOFLAND.

ILLUSTRATED WITH TWENTY-THREE ENGRAVINGS, FROM PICTURES TAKEN ON THE SPOT BY

T. C. HOFLAND.

"O! LOVELY SCENE—BEYOND WHATE'ER THE MUSE

"HATH OF ACHAIA OR HESPERIA SUNG."

THOMSON.

LONDON:

PRINTED FOR HIS GRACE THE DUKE OF MARLBOROUGH,

BY W. WILSON, GREVILLE-STREET, HATTON-GARDEN.

General's Office

WILSON AND GIBBS

WHITE-KIGHTS

THE HOUSE OF COMMONS

IN THE YEAR 1840

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

THE HOUSE OF COMMONS

TO

His Grace

GEORGE SPENCER CHURCHILL,

DUKE OF MARLBOROUGH,

PRINCE OF

THE HOLY ROMAN EMPIRE,

MARQUESS OF BLANDFORD,

EARL OF SUNDERLAND,

BARON SPENCER OF WORM-LEIGHTON,

AND

BARON CHURCHILL OF SANDRIDGE,

THIS

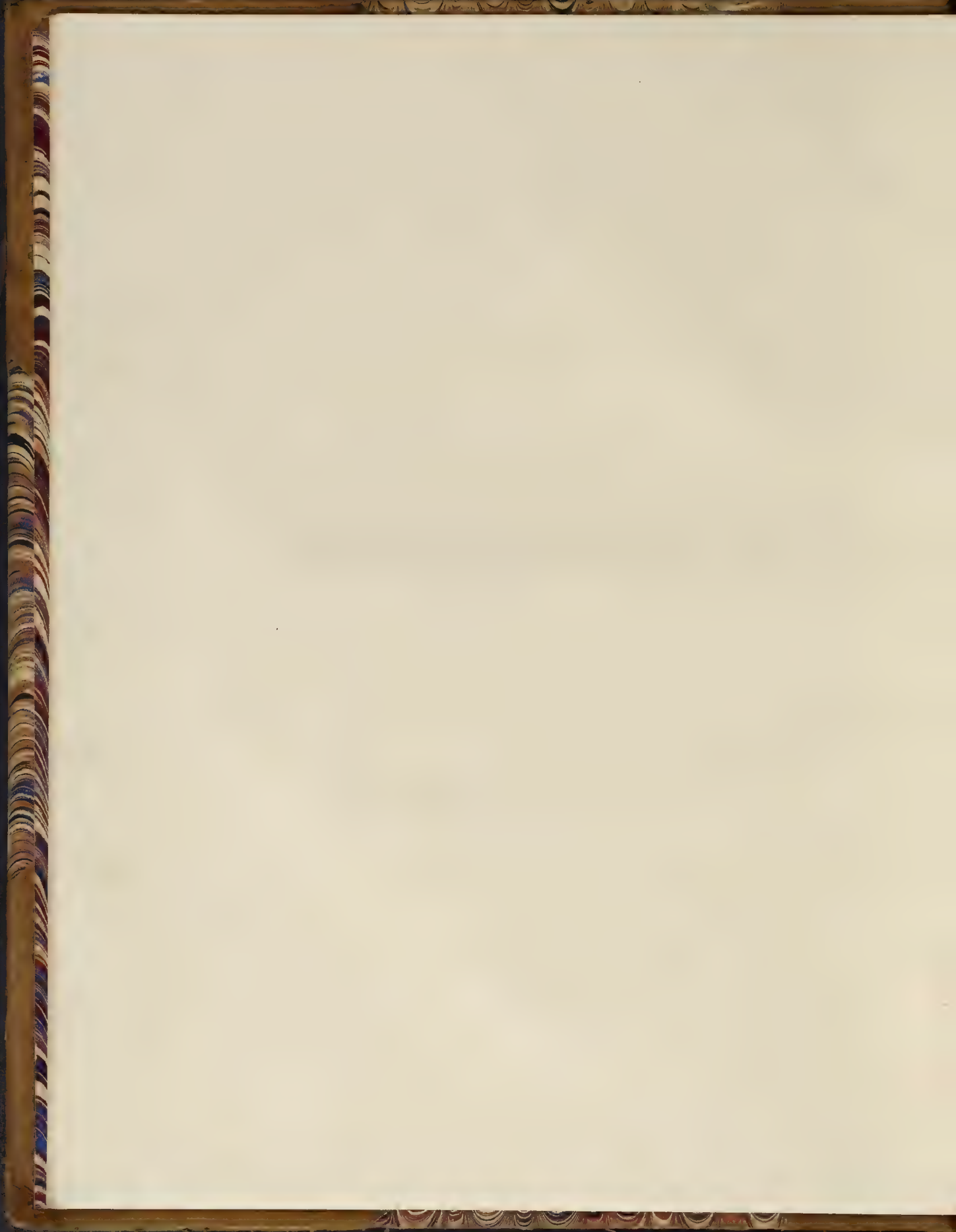
DESCRIPTION OF WHITE-KNIGHTS

IS MOST HUMBLY DEDICATED,

BY HIS GRACE'S OBLIGED AND OBEDIENT HUMBLE SERVANTS,

T. C. AND B. HOFLAND.

INTRODUCTION.



INTRODUCTION.

THERE are few subjects of more general attraction and interest than those scenes presented to the mind under the general denomination of Gardens. Our first most endearing and most sacred associations are connected with them ; our most simple and most refined perceptions of beauty are combined with them ; and the very condition of our being compels us to the cares, and rewards us with the pleasures attached to them.

On a subject so immediately united with the beautiful scenery the following pages will attempt to describe, it cannot be considered impertinent to offer such opinions as arise from a just appreciation of the objects before us ; especially as it is generally allowed that within a few years extraordinary improvement has taken place in this branch of Art, and that this country has developed a finer taste than any other in the display of natural or acquired beauty.

Yet whilst the passionate admirers of Landscape Gardening have justly consigned to oblivion the yew-clipped hedges, trim borders, and various puerile absurdities, which disgusted us in the formal inclosures of former days, it must be allowed that their enthusiasm has frequently exceeded the limits which wis-

dom prescribed and taste allowed, and like other innovators, they have rooted out "the wheat with the tares."

How often has the stately avenue, which at once designated and protected the mansions of our English noblemen, been sacrificed to the demands of fashion rather than genius, whose imperious mandate thus swept away with unrelenting hand forms of lofty grandeur and venerable antiquity, but ill atoned for by modern substitutes. In a country so highly picturesque as ours, innumerable beauties may be enjoyed within a short distance, without destroying those fostering groves, those home embellishments, which having "grown with the growth, and strengthened with the strength" of the possessor, become the vernal tenants of his domain, and the companions of his sweetest hours. To this we must add, that the sense of elegant retirement, the enjoyment of luxurious vegetation, the combination of graceful forms, the succession of natural and the cultivation of exotic productions, are the first pleasures of a garden, and can never be rejected with impunity.

Having met with an admirable essay on this subject, written by Thomas Hope, Esq. which appears to the author in perfect unison with the taste displayed by the noble possessor of White-Knights, she is induced to transcribe it entirely, under the full persuasion that the judicious reasoning and profound knowledge of the subject evinced by that gentleman, will not fail to give pleasure to the enlightened, and carry conviction to the uninformed, but candid enquirer.

ON THE ART OF GARDENING.

“ It has been much the fashion of late years, in this country, to commend no feature in that production of human industry, a Garden, which should not appear as if still remaining the mere spontaneous work of unassisted Nature. It is become a very general custom, indiscriminately to condemn, in the laying out of grounds, every marked trace of the hands of man; and above all, every modification of intentional and professed symmetry.

“ Perhaps a more methodical inquiry than has hitherto been made, into the purposes for which a garden is destined, and into the character which, in conformity with these purposes, it ought to display, might have prevented its form and embellishments from being subjected to rules so confined and so narrow.

“ What was, in the earliest times, the origin of the garden? The wish that certain esculent plants and fruits, which, in the waste field and the wide forest, are scattered at great distances, in small quantities, intermixed with useless vegetables and fruits, precarious in their appearance and stunted in their growth, difficult to collect, and scarce worth the gathering, might in a nearer, a smaller, and a more accessible spot, be better secured, more abundantly produced, kept clearer of the noxious herbs and weeds which destroy their nutriment and impede their growth. This was, in its origin, the sole object of the entire garden; this,

to the present hour, continues to be the principal purpose of that essential portion of the garden, devoted to the uses of the kitchen and the table.

“ In these parts of the garden then, which are destined immediately for the gratification not of the eye, but merely of the palate, it is only in proportion as we more fully deviate from the desultory and confused dispositions of simple nature---firstly, by separating the different species of esculent plants, not only from their useless neighbours, but from each other---and, secondly, by confining the vegetables thus classed in those symmetric and measured compartments, which enable us with greater ease to discover, to approach, and to improve each different species in the precise way, most congenial to its peculiar requisites, that we more fully attain that first of intellectual beauties, which, in every production, whether of nature or of art, resides in the exact correspondence between the end we purpose, and the means we employ. Nay, if it be true that contrast and variety of colours and of forms are among the most essential ingredients of visible beauty, we may say that even this species of sensible charm is greatly increased in the aspect of a country by the opposition to the more widely diffused, but more vague shades and outlines of the unsymmetrised surrounding landscape, offered by the more vivid hues and more distinct forms of the gay Mosaic work of nicely classed and symmetrised vegetables which clothe these select spots.

“ Even where the general unadorned scenery is as bold and majestic as in Switzerland, or as rich and luxuriant as in Sicily, the eye with rapture beholds the variety, and enjoys the relief from the vaster and sublimer features of rude Nature, offered by the professed art of a neat little patch of ground, whether

field, orchard, or garden, symmetrically distributed. It looks like a small but rich gem---a topaz, an emerald, or a ruby, sparkling amidst vast heaps of ruder ore; or rather like a rich carpet, spread out over a corner of the valley. It appears thus incontrovertible, that in that part at least of the garden which is immediately intended for utility, we incidentally produce not only greater intellectual, but greater visible beauty, by not confining ourselves to the desultory forms of unguided Nature, but by admitting the more symmetric outlines of avowed art; and it therefore only remains to be enquired, whether in that other and different part of the artificial grounds, in later times added to the former, which is directly intended for beauty, and which we therefore call the pleasure-grounds, we shall really produce more beauty, intellectual or visible, or, in other words, more pleasure to the mind or eye, by only employing the powers of art in a covert and unavowed way; in still only preserving the closest resemblance to the indeterminable and irregular forms of mere nature, or by adhibiting her additional resources in a more open and avowed manner; in contrasting these more indeterminate and desultory features of pure nature, with some of those more determinate and compassed outlines, which, indeed, on a small scale, are already found in many of the spontaneous productions of Nature herself; but which, on a more extended plan, are only displayed in the works of art. I say, more pleasure to the mind or eye; for the portion of the garden here alluded to, no less than the one before mentioned, professes itself to be a piece of ground wrested from Nature's dominion by the hand of man, for purposes to which Nature alone was inadequate; and thence, contending that there is the least necessity or propriety in rendering this district, appropriated by art, a fac simile of pure Nature, independent of any consideration of superior beauty which this imitation may offer to the eye or

mind, and merely because, to form a garden, we use materials supplied by nature ---such as air, water, earth, and vegetables, would be absurd in the extreme. As well might we contend, that every house, built of stone, should resemble a cavern, and every coat made of wool, a sheep-skin. Every production of human industry whatsoever, must, if we trace it to its origin, arise out of one or more definite ingredients of pure nature; and unless, therefore, by the same rule, every production of human industry whatsoever be obliged everlastingly to continue wearing the less regular forms of those peculiar objects of nature, out of which it is wrought, we cannot with more justice arraign gardens in their capacity as aggregates of mere natural substances and productions, for assuming the artificial forms of a terrace or a jet-d'eau, an avenue or a quincunx, than we can condemn opera-dancers and figurantes, in their capacity of compounds of natural limbs and features, for exhibiting the artificial movements of the minuet and the gavot, the entrechat and the pas-grave.

“ If then the strict resemblance to the desultory forms of rude nature be not indispensibly requisite in the artificial scenery of pleasure-grounds, on account of any invariable reasons of propriety or consistency, inherent in the very essence of such grounds, this resemblance of studious art to wild nature, in the gardens that adorn our habitations, can only be more eligible on account of some superior pleasure which it gives the eye and mind, either in consequence of certain general circumstances connected with the very nature of all imitation, or only in consequence of certain more restricted effects, solely and exclusively produced by this peculiar species of imitation; namely, of natural landscapes through artificial grounds.

“ Now, with regard to the former of these two considerations, I allow that a faithful imitation, even of a deformed original, is capable of affording great intellectual pleasure to the beholder, provided that imitation, like those displayed in painting and sculpture, be produced through dint of materials, or tools, so different from those of which is composed the original imitated, as to evince in the imitator extraordinary ingenuity and powers ; but the imitation of a natural landscape, through means of the very ingredients of all natural scenery ; namely, air, earth, trees, and water, (and which imitation will in general offer greater truth in proportion as it is attained through greater neglect) cannot possess that merit which consists in the overcoming of difficulties and the display of genius ; unless, indeed, it be an imitation of such a species of wild scenery as is totally foreign to the genius of the locality in which it is produced ; unless it consist in substituting mountains to plains, waterfalls to puddles, and precipices to flats ; and in that case, on the contrary, the attempt at imitation will become so arduous as to threaten terminating in a total failure, by only offering, instead of a sublime and improved resemblance, a most paltry and mean caricature. Since then in a garden, the imitation of the less symmetric arrangements of rude nature can afford little or no peculiar gratification to the mind, in their sole capacity as imitations, the question becomes restricted within a very narrow compass ; and all that remains to be enquired into is, whether, in that garden, the exclusive admission of the mere un-symmetric forms of simple nature, or their mixture with a certain proportion of the more symmetric forms of professed art, will give more intense and more varied pleasure to the eye ? And, when thus stated, I should think the question would be nearly answered in the same way by every unprejudiced person. I should think it would be denied by none, that if, on the one hand, the most irregular habitation, still, through the very

nature of its construction and purposes, must ever necessarily remain most obviously symmetric and formal ; if not in its whole, at least in its various details, of doors, windows, steps, entablatures, &c. ; and if, on the other hand, as I take it, all beauty consist in that contrast, that variety, that distinctness of each of the different component parts of a whole, from the remaining parts, which render each individually a relief to the remainder, combined with that harmony, that union of each of these different component parts of that whole with the remaining parts, which renders each a support to the remainder, and enables the eye and mind to glide over and compass the whole with rapidity and with ease, fewer striking features of beauty will be found in a garden, where, from the very threshold of the still ever symmetric mansion, one is launched, in the most abrupt manner, into a scene wholly composed of the most unsymmetric and desultory forms of mere nature, totally out of character with those of that mansion ; and where the same species of irregular and indeterminate forms, already prevailing at the very centre, extend, without break or relief, to the utmost boundaries of the grounds, than will be presented in another garden, where the cluster of highly-adorned and sheltered apartments that form the mansion, in the first instance, shoot out, as it were, into certain more or less extended ramifications of arcades, porticoes, terraces, parterres, treillages, avenues, and other such still splendid embellishments of art, calculated by their architectural and measured forms, at once to offer a striking and varied contrast with, and a dignified and comfortable transition to, the more undulating and rural features of the more extended, more distant, and more exposed boundaries ; before, in the second instance, through a still further link, a still further continuance of this same gradation of hues and forms, these limits of the private domain are again made in their turn, by means of their less artificial and more

desultory appearance, to blend equally harmoniously, on the other side, with the still ruder outlines of the property of the public at large.

“ No doubt, that, among the very wildest scenes of unappropriated nature, there are some so grand, so magnificent, that no art can vie with, or can enhance their effect. Of this description are the towering rock, the tremendous precipice, the roaring cataract, even the dark, gloomy, impenetrable forest. Of such, if we be fortunate enough to possess any specimens in the more distant parts of our domain, let us take great care not to destroy, or to diminish the grandeur by paltry conceits or contrivances of art. But even these are such features as, from certain conditions unavoidably attendant on them, we would not wish to have permanently under our eyes and windows; or even if we wished it, could not transport within the narrow precincts which immediately surround the mansion. A gentleman's country residence, situated in the way it ought to be, for health, for convenience, and for cheerfulness, can only have room in its immediate vicinity for the more concentrated beauties of art. In this narrow circle, if we wish for variety, for contrast, and for brokenness of levels, we can only seek it in arcades and in terraces, in steps, balustrades, regular slopes, parapets, and such like; we cannot find space for the rock and the precipice. Here, if we admire the fleeting motion, the brilliant transparency, the soothing murmur, the delightful coolness of the chrystal stream, we must force it up in an erect jet-d'eau, or hurl it down in an abrupt cascade; we cannot admit so near us the winding torrent, dashed at wide intervals from rock to rock. Here, if we desire to collect the elegant forms, vivid colours, and varied fragrance of the choicest shrubs and plants, whether exotics, or only mere natives, oranges, magnolias, and rhododendrons, or mere roses, and lilies, and hyacinths; we still must con-

fine them in the boxes, the pots, or the beds of some sort of parterre ; we cannot give them the appearance of spontaneously growing from amongst weeds and briars. Here, in fine, if we have a mind to secure the cool shade and the convenient shelter of lofty trees, we can only plant an avenue, we cannot form a forest. And for what reason, since we admire, even to an excess, symmetry of lines and disposition in that production of art called a house, we should abhor these attributes in the same excess in that other avowed production of art, the immediate appendage of the former, and consequently the sharer in its purposes and character, namely, the garden, I do not understand. There is between the various divisions of the house and those of the grounds, this difference, that the first are more intended for repose, and the latter for exercise ; that the first are under cover, and the latter exposed. This difference should make a corresponding difference in the nature of the materials, and in the size and delicacy of the forms ; but why it should occasion, on the one side, an unqualified admission, and on the other, as unqualified an exclusion of those attributes of symmetry and correspondence of parts, which may be equally produced in coarser as in finer materials, on a vaster as on a smaller scale, I cannot conceive. The outside of the house is exposed to the elements as well as the grounds ; and why, while columns are thought invariably to look well at regular distances, trees should be thought invariably to look ill in regular rows, is what I cannot comprehend. Assuredly the difference is as great between the eruptions of Etna, or of any other volcano, and artificial fireworks, as it is between the falls of the Niagara or of any other river, and artificial waterworks. Why then, while we gaze with admiration on a rocket, should we behold with disgust a jet-d'eau ? And why, while we are delighted with a rain of fiery sparks, should we be displeased with a shower of liquid diamonds, issuing from a beau-

tiful vase, and again collected in as exquisite a bason? If the place be appropriate, if the hues be vivid, if the outlines be elegant, if the objects be varied and contrasted, in the name of wonder, how should, out of all these partial elements of positive, unmixed beauty, arise a whole positively ugly? No, there can only arise a whole as beautiful as the parts; and so, those travellers who have not allowed any narrow and exclusive theories to check or destroy their spontaneous feelings, must own they have thought many of the suspended gardens within Genoa, and of the splendid villas about Rome; so they have thought those striking oppositions of the rarest marbles to the richest verdure; those mixtures of statues, and vases, and balustrades, with cypresses, and pinasters, and bays; those distant hills seen through the converging lines of lengthened colonnades; those ranges of aloes and cactuses growing out of vases of granite and of porphyry, scarce more symmetric by art than these plants are by nature; and finally, all those other endless contrasts of regular and irregular forms, every where each individually increasing its own charms, through their contrast with those of the other, exhibited in the countries, which we consider as the earliest schools, where beauty became an object of sedulous study.

“ But the truth is, that, in our remoter climes, we carry every theory into the extreme. Once, that very symmetry and correspondence of parts, of which a certain proportion ever has, to all refined ages and nations, ancient and modern, appeared a requisite feature of the more dressy and finished parts of the pleasure-garden, prevailed in our English villas with so little selection, and at the same time, in such indiscreet profusion, as not only rendered the different parts insipid and monotonous with respect to each other, but the whole mass a most formal, unharmonious blotch with regard to the surrounding country.

Surfeited at last with symmetry carried to excess, we have suddenly leaped into the other extreme. Dreading the faintest trace of the ancient regularity of outline as much as we dread the phantoms of those we once most loved, we have made our country residences look dropped from the clouds, in spots most unfitted to receive them ; and, at the expense, not only of all beauty, but of all comfort, we have made the grounds appear as much out of harmony, viewed in one direction with the mansion, as they formerly were, viewed in the opposite direction with the country at large. Through the total exclusion of all the variety, the relief, the sharpness, which, straight, or spherical, or angular, or other determinate lines and forms might have given to unsymmetric and serpentine forms and surfaces, we have, without at all diminishing the appearance of art, (which in a garden can never totally be eradicated,) only succeeded in rendering that art of the most tame and monotonous description ; like that languid and formal blank verse which is equally divested of the force of poetry and the facility of prose. Nature, who, in her larger productions, is content with exhibiting the more vague beauties that derive from mere variety and play of hues and forms ;---Nature herself, in her smaller and more elaborate, and, if I may so call them, choicer bits of every different reign, superadds those features of regular symmetry of colours and shapes, which not only form a more striking contrast with the more desultory modifications of her huger masses, but intrinsically in a smaller space, produce a greater effect than the former can display. Examine the radii of the snow-spangle, the facettes of the chrystal, the petals of the flower, the capsules of the seed, the wings, the antennæ, the rings, the stigmata of the insect and the butterfly ; nay, even in man and beast, the features of the face, and the configuration of the eye, and we shall find in all these more minute, more finished, and more central productions of the

mineral, the vegetable, and the animal kingdoms, reigns the nicest symmetry of outline and correspondence of parts. And if art, which can only be founded upon, only spring out of nature ; if art, I say, should ever only be considered as the further developement of nature's own principles, the compliment of nature's own designs, assuredly we best obey the views of nature, and best understand the purposes of art, when, leaving total irregularity to the more extended, more distant, and more neglected recesses of the park, we give some degree of symmetry to the smaller and nearer, and more studied divisions of the pleasure ground. This principle of proportioning the regularity of the objects to their extent, the Greeks well understood. While in the Medici Venus the attitude of the body only displays the unsymmetric elegance of simple nature, the hair presents all the symmetry of arrangement of the most studious art ; and unless this principle also become familiar among us there is great danger that, unable to make the grounds harmonise with the mansion, we attempt to harmonise the mansion with the grounds, by converting that mansion itself into a den or a quarry.

“ Economy, no doubt, may sometimes be alledged as an unanswerable reason for leaving even the most important and dignified of our country mansions entirely destitute of the accompaniments of covered walks, terraces, balustrades, parterres, berceaux, and such like works of art and nature combined ; but that taste should be made the pretence for wholly discarding those numerous additional means of encreasing the splendour and the variety of the scene, is an abuse of terms as egregious as it seems inconceivable.”

To a review of this subject, so copious and discriminating as the foregoing, I have little to add, except a general observation (which, as the reader proceeds, he will find exemplified) that the grounds of White-Knights exhibit every specimen of Gardening (in the most extensive sense of the term) with all the peculiar characteristics and appropriate embellishments which belong to each, and that they were laid out solely by the fine taste, and under the immediate inspection of the Duke of Marlborough, whose principal residence was at White-Knights for many years, where, under his fostering eye, they have grown into the perfection they now display.

The difficulty of impressing upon the mind any just sense of objects intended for the sight, will be admitted by all who have observed the general inadequacy of language thus employed, even by writers whose established characters warrant us in forming high expectations of their powers and decided reliance upon their veracity. Under this impression, the following work is offered with the humility of conscious inefficiency, as the medium of successively leading the reader to the various views which embellish the work. In these faithful delineations the scenes are displayed with the severity of truth, yet not therefore deprived of that ideal grace which the fortuitous circumstances of light and shade, the changes of seasons and elements, permit, and which distinguish the painter of genius from the mere mechanist of art.

THE
HISTORICAL ACCOUNT
OF
WHITE-KNIGHTS.

HISTORICAL ACCOUNT
OF
WHITE-KNIGHTS.

THE earliest account we have of the mansion called Arley, or Erley White Knights, mentions it as a house attached to the Hospital of Lepers, instituted at Reading, by Aucherius, the second abbot of that noble monastery, whose extensive ruins still claim the attention of the antiquary, and whose records evince the great consequence and wealth formerly attached to it, and the peculiar circumstances of despotism and cruelty, which marked its downfall and dissolution.

Aucherius died in 1134, and had then so far established his charitable purpose, that we find in the 1st of Henry V. three hundred acres of land were allowed for the support of this appendage to the parent institution, together with two large ells of white russet cloth for a cloak, and a half ell of the same for hose, to each of the knights-pensioners resident at Arley, or Erley, in the parish of Sunning: hence probably arose the name of the present house.

From Vol. I. of the *Magna Britannia*, under the article of Sunning, we have the following notice of White-Knights.

“ The Survey of Domesday mentions two manors of Herlei, in the Hundred
“ of Charlton, and another manor of Hurlei, in the Hundred of Reading,
“ besides Herlei, in the Hundred of Bernesh (now Hurley), between
“ Maidenhead and Henley: the three former, it is probable, all apply to
“ the Earleys in this parish. The Erles, an ancient family in the reign of
“ Edward I. possessed one of these manors, from whence they seem to
“ have taken their name. In or about the year 1392, John Shelford,
“ who became possessed of a life-interest in the manor of Erlegh Whyte
“ Knights by marrying the widow of Henry Aldryngton, purchased the
“ inheritance. Being vested in the crown in 1412, King Henry IV.
“ granted it, with the custody of a free chapel there, which had belonged
“ to the hospital of lepers, at Reading, to John Beke. Sir Thomas Beke
“ died seized of it in 1547: it appears on record that some years before
“ his death he had dissolved the free chapel of Arley without the king’s
“ leave.”

Agreeable to this information, we find this entry in the reign of Henry VIII.

“ Arley White Knights, a free chapel within the manor of Reading, two
“ miles from Sunning church (by whom founded is unknown) was
“ dissolved by Thomas Beke, Feb. 4th, 27th Henry VIII. without the
“ king’s licence.

“ Yearly value, 26*s.* 8*d.* Ornaments, 26*s.* 8*d.*”

To which we add the copy of a record, May 17th, Edward VI. from the Augmentation Office.

COMITAT. BERKS.

The Fre Chappell of Arley Whyte Knyghts, in Sonning.	{	Founded by the auncestors of Thomas Beke, within his manor of White Knyghts, whereunto appleyne 3 piddels of arrable lande, containing by Estimacon 5 acres, one acre of arrable lande, lying in Erley Felde, and all the Tythes of the said manor of White Knights, with the appurtenances now in the tenure of Hughe Beke incumbent, haveinge nothinge els towards his lyvinge, is of the clere yearelie value of - - - - -	}	33 ^s 4 ^d .
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M^d. there is neither Leade, Bells, Chalice, nor other ornaments, by the testimony of the Incumbent, and others upon theire othes.

Ex^d. per me, RO. AMYCE.

17 ^o . die Maii Anno. Sedo. Re ^s . Edw. 6 th . pro. Henrico Polstede de Chil- worth, in Com. Surr. Generos.	}	The cleare yearelie value of the premises - - - - - 33 ^s 4 ^d . Which rated at 26 yeares purchase amountethe to - - 43 6 8
--	---	--

The King's Majestie to discharge the purchaser of all Incumbrances excepte Leases and the Covenants in the same.

The tenure in Soccage or free Burgage.

The Purchaser to have the Issues from Easter last.

Memor. To take a Bonde for the Woodes.

The Leade and Bells to be excepted.

WA. MILD MAY---ROB^t. KEYLWEY.

This is a true copie of the
Reorde remayninge in the
Augmenta^{con} Office at Westm.

From further perusal of the ancient deeds relative to the manor and free Chapel of White-Knights, we learn that Edward VI. on receiving a consideration of 382*l.* 7*s.* paid into the treasury of the augmentation, granted the chapel lands, with all their rights of tythe, &c. to Henry Polsted and William Moore, in consequence of an agreement to that effect between these persons and Marmaduke and Hugh Becke, the heirs of the before-named Thomas Becke.

In the 13th of Queen Elizabeth it is certified, that Marmaduke Becke, having died without heirs, his cousin, Henry Becke, became possessed of all his lands and tenements; that the said Henry Becke left this property to Elizabeth, his only child and heir.

1st March, 3d James I. licence was granted to Hugh Speake, who had married the said Elizabeth, to alienate the said lands to Sebastian Harvey, and others; and in the 28th of the same year, 1606, the manor of White-Knights was purchased for the sum of 7500*l.* by Francis Englefield, esq. and William Woolascot, esq.

In the 16th of the same reign, Francis, now Sir Francis Englefield, baronet, on paying the further sum of 5600*l.* to the said W. Woolascot, became sole proprietor of the estate (except the right that the said W. Woolascot had to Parton's Eyett.)

Sir Francis Englefield dying in 1633, left this estate to his third son, Anthony, for whose benefit he had always intended it eventually; and it appears to have descended from him with few interruptions to the present Sir Henry Englefield,

bart. to whose more immediate ancestor, Mr. Henry Englefield, we find an excellent letter on the subject of the tythes, written, as it appears, by his then father-in-law, Benjamin Poole, esq. of the Middle Temple, from which we make such extracts as may cast light on the more early history of the place.

“ SONN ENGLEFIELD,

“ I have perused all your deeds and evidences belonging
 “ to the free chapel of Early, which you recommended to my perusal, and find
 “ that that chapel was a very ancient chapel, and dedicated to St. Nicholas,
 “ erected by the lords of the mannor of White-Knights, and in all probability
 “ was so built longe before England was divided into parishes, or the mannor
 “ of White-Knights was granted out into services.

“ For before the Council of Laterani, held anno 1215, any man might con-
 “ secrate his tithe to what church he pleased. And when, after the Reforma-
 “ tion, King Edward VI. resolved to suppress the popish chappels, chauntries,
 “ &c. commissioners were appointed to enquire, who certified as followeth, viz.
 “ ‘ That the free chapel of Early White-Knights was founded by the ancestors
 “ ‘ of Thomas Becke, within his mannor of White-Knights, and endowed with
 “ ‘ three piddles of arable land lying in Early field,’ &c. &c.

* * * * *

“ I am of opinion that all the tythe arising, increasing, or renewing not only

“ demesne lands of the said mannor, but of all the other lands held of that
“ mannor, do belong to you ; and that if you sue for them you may recover
“ them,” &c. &c.

The manor of White-Knights, after remaining in the family of the Englefields for nearly two hundred years, was sold by the present baronet of that name, something more than twenty years since, to Richard Byam Martin, esq. from whom the Duke of Marlborough, then Marquis of Blandford, purchased it in 1798.

From the abundance of fine wood found on this estate, we must consider that it has been fortunate in its possessors time out of mind, and the taste and knowledge of Sir Harry Englefield are too well known for it to be doubted that he improved the abode of his ancestors, and added to the riches of those groves which have been the growth of ages : but to its present noble possessor, White-Knights unquestionably owes that peculiar character of varied loveliness and splendid decoration, which commands admiration and ensures celebrity.

The site of the chapel of White-Knights, so frequently adverted to in its early annals, is in the higher part of the park, now the entrance from the London road, and is visible from many of the principal rooms in the house. The front of the ancient walls has been restored in that style of architecture called the ornamented Gothic, which obtained generally in this country during the period when the institution of the White-Knights flourished. This restored



CHAPTER I

The first thing I observed when I stepped out of the train was a sense of relief. The air was fresh and the sun was shining. I had been waiting for this moment for so long.

CHAPTER II

The journey had been long and tiring, but I was finally here. I looked around at the people and the buildings, feeling a mix of excitement and nervousness. This was my chance to start a new life.

I had heard so much about this place, and now I was here. I felt a sense of purpose and a desire to make something of myself. I knew that this was my chance to shine.

I had been told that this was a place of opportunity. I was determined to prove them right. I would show them that I was capable of more than they gave me credit for.



building is almost covered by the most luxurious ivy, and nearly surrounded by a grove of various trees, whose tints contrast with the mellow hue of the stone, as their youthful foliage does with the ancient character its form assumes, and render it an object of singular interest and beauty, in whatever point of view it is considered.

DESCRIPTION
OF
WHITE-KNIGHTS.

DESCRIPTION
OF
WHITE-KNIGHTS.

Here the most daintie Paradise on ground,
Itselfe doth offer to the sober eye,
In which all pleasures plenteously abownd,
The painted flowres, the trees upshooting hye,
The dales for shade, the hills for breathing space,
The trembling groves, the christall running by ;
And that, which all faire works doth most aggrace,
The art which all had wrought appeared in no place,

SPENSER.

THE road to White-Knights, from the Metropolis, branches off to the left, about two miles before we reach the Borough of Reading, and brings us beneath an umbrageous path, of about a quarter of a mile to the lodge, after which we immediately enter the Park by a gateway of three arches.

The Park is here thickly shaded by trees of every description ; but as we proceed, it becomes more open, and, to the right and left, exhibits every beautiful variety of surface and ornament of foliage ; immense oaks, tall elms, and graceful limes, are seen in broad masses and beautiful clumps, varied with the snowy birch and the silvery larch. Numerous groupes of cattle, remark-

able for their beauty, people this domain, and in their picturesque forms and brilliant colouring, enliven the surrounding landscape.

As we advance, the road by a bold sweep presents us with a view of a most noble piece of water, (which in this place assumes the form of a river), beyond which we behold the house (a handsome modern structure) in two of its principal fronts. On the right hand, the ruins of an ancient chapel appear, half veiled in a coppice of various trees; and proceeding towards the house, we cross the

BRIDGE.

This is a handsome stone bridge, of three bold arches, rusticated, over a span of water about 140 feet wide. Near the bridge, a group of abele poplars of singular beauty, wave their long branches, and cast a soft shadow over the stream, which is here enamelled by water lilies, and inhabited by beautiful swans, which, proudly floating on their glassy empire, appear to give the stranger a stately welcome to the scene on which he more immediately enters, as a gentle ascent now leads him to the

LAWN.

This beautiful and highly ornamented portion of the grounds which more immediately surrounds the house, is divided from the park by a fence of iron-work, which, although strong, is so light, and painted of so natural a green,



that at a very short distance it assimilates completely with the surrounding verdure. The eye of course soon loses all traces of it, and from the house beholds the wide expanse of garden, lawn, grove, and woodland, without one intervening line to check the progress of vision, or destroy that fulness of enjoyment which arises from the sense of continuity.

Before we reach the house a new object of attention is presented to the left, in

THE ROAD TO READING.

This lies through a noble avenue of elms, whose tall heads nearly meet at an immense height, and between whose branches the chequering light and shadow agreeably conducts the eye through a fine vista to a handsome stone entrance of three arches ; beyond which another, but less regular avenue, crossing the new park, leads to the turnpike road, by which Reading is visited at an easier distance than that already specified. Leaving this for the present, we enter upon the lawn by a green iron gate, corresponding with the fence already mentioned, and proceed to the house, of which the principal entrance is in the centre of the South Front.

Along the whole of this front runs a beautiful veranda, supported by light iron pillars from the ground. The most rare and fragrant exotics growing in classical vases of the finest forms, are placed the whole length of the veranda, interspersed with China barrel seats. The beauty of this balcony claims the

attention, and charms the senses of every visitor, whilst it displays the botanical knowledge and interesting pursuits of the noble possessor.

The glass doors by which we enter the hall (and indeed every other window) is level with the lawn. On the left hand is the billiard-room; on the right the Grecian room, which, with the anti-room, drawing-room, and dining-room, form a complete range en suite, which occupy three sides of the house.

From the windows of these splendid rooms the eye gazes in rapturous surprise on the surrounding scenery, which compels us to resign all contemplation of interior elegance, whether displayed in pictures, furniture, or decoration, until we have taken a general survey of the smiling landscape around us; we shall, therefore, before entering upon the house, endeavour to lead the reader around it, beginning with the view from

THE SOUTH FRONT.

The view from hence is not extensive, but exquisitely beautiful, being principally that of garden-ground in the highest state of cultivation: the lawn is of the purest emerald hue, enriched with plots adorned with fragrant flowers, rare shrubs, and light trees of every graceful form, which lead the eye by fine gradations to those distant clumps of massy foliage in the park, which bound the view to the right, and leave the left open to the eye as you pass to the

EAST FRONT.

This front of the house possesses the advantage of two noble bow windows, from whence we perceive the lawn softly descend to the water, which here appears a noble river, from which, on the opposite bank, the park rises boldly, though not precipitously, and as it gently recedes from the eye, we perceive it crowned in one part by the ruin already mentioned, of which the annexed plate is a faithful picture.

Here every variety of verdure, from the dark hues of the elm and beech to the transparent acacia, is seen in all the beauty of harmony and the spirit of contrast, and every leafy form, from the stately *lignum vitæ* to the tremulous aspen, mingles in the scene, and unobtrusively contributes to heighten its effect. The bridge and the road, partially intercepted by groups of lofty trees, are fine features of the landscape here, and give an agreeable diversity both in form and colour.

NORTH FRONT.

The view from this side of the house adds all the charms of novelty to the attractions of beauty; here we behold the lately admired river expand into the appearance of a beautiful lake, on whose calm bosom the powers of vision repose with new delight. Thickly foliaged and lofty trees to the left, in their dark

masses, form a majestic contrast to the shining waters, and give a bold outline to the picture. On the right we perceive the undulating banks forming bays and verdant slopes, where the weeping willow, the birch, the majestic elm, the oak, and picturesque pine, unite to decorate the sylvan grounds, in which we gain glimpses of grass walks and seats, whose situation invites us to explore them. To the front, we catch a view of the distant country above the poplars that fringe the upper part of the lake, and which bounds the horizon in a softly waving line, while the more immediate objects which conduct the eye to the water, are the flower-tufted lawn and a fine portion of the sheep-walk. The annexed view was taken from this side of the house, and will convey an idea of its character better than any description.

THE HOUSE.

We will now take a short survey of the house, observing generally upon the rooms we have enumerated, that they are perhaps unrivalled in their character of combining comfort with magnificence. All here is elegant, appropriate, splendid, and yet useful; the most fastidious admirer of simplicity, could not find one object which he could denominate gaudy; nor the lover of grandeur, one circumstance which indicated deficiency: every thing is rich, dignified, and graceful, yet chaste and unobtrusive: the fine taste which conceived and regulated all, is displayed in every part.



THE HALL.

This is a handsome entrance, 11 feet wide and 25 feet long. On each side are two ornamental pedestals, crowned at some periods by classic figures in bronze; at others, by rare productions from the Botanic gardens. Opposite the entrance is the principal staircase, which, after the first flight, branches into two semi-circular ascents; this, with the Grecian lamps which light, and the pictures that adorn it, form a very pleasing coup-d'œil from the first opening. Turning to the right, we first enter the

GRECIAN ROOM.

This room derives its name from its decorations; it is admirably painted to represent verde antique columns of the Ionic order, upon a ground of Sienna marble. The chimney-piece, of white marble, is handsomely wrought; and the stove, of a new and elegant form, in bronze, with appropriate Grecian ornaments, together with the rich gilt fender, screens, &c. are strikingly beautiful. This part of the room, ever an object of attention, is further beautified by a noble looking-glass, rich china jars, and an exquisite marble bust of Artemis. The curtains, Ottomans, chaises longues, and chairs, are covered with a gold and silver India chintz. An upright pianoforte, and a beautiful cabinet of the finest French China, correspond on each side of the first door, together with various stands, on which are placed noble jars of gilt Dresden China, silver fillagree

ornaments, covered with glass, and most beautiful urns of alabaster, with bronze masks: tables, with books and drawings, complete the air of polished luxury and refined enjoyment which seems to reign in this classical apartment, which enjoys from one of the bow-windows to the east, and from two other windows to the south, those fine prospects described as belonging to each. Leaving this, we enter the

ANTI ROOM.

This room is plainly and substantially furnished with all library appendages, and from a large Venetian window, which forms the recess between the bow-windows, enjoys a most beautiful prospect. A fine time-piece and some valuable Egyptian idols enrich the chimney-piece, over which is a long painting, in imitation of bas-relief, which is absolutely deceptive. Through this room we are led to the

DRAWING ROOM.

This splendid room is in size the counterpart of the Grecian room, being 21 feet wide and 41 feet long, and enjoys the eastern and northern views, which we have endeavoured to describe, and are partly presented in the two last plates. It is completely filled with the most valuable pictures from the old masters, which are all in high preservation. The walls are hung with a pale peach-blossom coloured cloth, and the floor being carpetted with the same, a

most agreeable relief is afforded to the eye, and the glowing hues of the pencil obtain their just rank in the brilliant objects which press upon the sense.

The curtains of this room are of a rich purple silk, intermixed with peach-blossom coloured sarcenet, and trimmed with most splendid fringe, lacings, and tassels of gold-coloured silk: the cornices are richly gilded arches, with corresponding ornaments. The chairs, sofas, and screens are also gilt and covered with purple satin, woven to represent embroidery. On the seat of each chair, entwined with flowers, there is a nest of young birds crying for food, and on the back of the chair the parent bird is seen with extended wings hastening to their relief.

Three chandeliers of admirable beauty are suspended from the ceiling by golden chains; each contains four Grecian globular lamps, placed upon a circular glass plate, surrounded by a rich border of gold flower-work, from which descends a deep fringe of pendant chrystals of most exquisite lustre. An immense looking-glass over the chimney-piece, which is opposite to a Venetian window, reflects the landscape in the happiest manner. The mantle-piece contains four large jars of mandarin China, of the most curious workmanship, being covered with hieroglyphics embossed; also two costly ornaments of lapis lazuli, and a fine French clock.

From these objects of taste and utility, however elegant, the eye must be frequently withdrawn to those infinitely higher productions of art, which constitute the glory of this noble room; and although a catalogue raisonnée is annexed, to which the visitor of White-Knights is referred, I cannot forbear

to mention a few of those which are striking and affecting, even to those who are wholly unlearned on the subject of Painting. The Death of Darius, by Ludovico Caracci, represents the unhappy monarch at that moment

“ When fallen from his high estate,
“ And weltering in his blood,”

even his horses refuse to obey his guiding hand, and in their rebellion destroy the last vestige of hope : he sinks back in his chariot, overwhelmed with despair ; his misfortunes have reached their acmé, and hard indeed must be the heart that can refuse to sympathise in his distress. The Madona, by Carlo Dolce, is exquisitely beautiful, and the expression of modesty is so fine that it becomes almost divine. The Deity, represented by Albano as the “ Ancient of Days,” surrounded by adoring angels, is very impressive. The suffering Christ, by Guido, is too affecting for its situation ; the eye that has gazed upon it cannot soon return to the objects of delight which surround it.

The death of the Virgin, by Elsheimer, though small, is an extremely interesting picture of a subject I have not seen before. The Lace-maker, by F. Mieris, is inimitable ; every object seems to live before us. There is an Italian picture of the Virgin and Child, by Parmigiano, much more beautiful than we have ever seen them represented ; and in the picture of Hagar and Ishmael, by F. Mola, the pale dying looks of the child, and the eager ones of the poor imploring mother, are admirably expressed.

THE DINING ROOM.

This finely-proportioned room enjoys from three large windows the northern view already noticed, but more extensive. Like the drawing-room it is enriched with a great number of fine pictures by the old masters. The side-board is very splendid, and exhibits an admirable specimen of workmanship : it is formed of British oak, highly wrought, and stands in a large recess, supported by two pillars and two pilasters of Sienna marble. The side-board is decorated by two tall vases of alabaster ; but the principal ornament is a bust of the Duke of Marlborough, by Prosperi, which is an admirable likeness, and is supported on a bracket above the centre of the side-board. The chimney-piece is of white marble, beautifully executed, and supporting splendid ornaments of alabaster vases, enwreathed with vines in bronze ; also a time-piece of the richest materials and finest taste.

The curtains in this room are of blue cloth, trimmed with velvet ; the chairs mahogany, with blue morocco seats : a fine Grecian lamp, containing six globes, is suspended over the dining-tables, and another over the side-board. Among the fine paintings which ornament this room, we remarked some beautiful landscapes, and a very brilliant picture by Cornelius Schut, which appeared to be the clipping of Cupid's wings. The walls of the dining-room are of the same colour as those of the drawing-room, and the paintings are seen to equal advantage. The floor is covered with a rich Turkey carpet, and every thing has that air of substantial accommodation which is called for in a room of this

description. Proceeding through the door which opens into the Hall, we now visit the

BILLIARD ROOM.

This room, which is on the left hand of the Hall, enjoys a beautiful though somewhat more confined view than those hitherto mentioned; the flowery lawn and the more distant park are here richly diversified by shrubs and trees, whose moving shadows perpetually vary and beautify the verdant carpet which sustains them; and within the room we find various attractions, particularly those presented in the pictures, which are principally portraits, and the subjects from which the embellishments in this work are engraved.

The equestrian portrait of his Grace the Duke of Marlborough, by Stroehling, is an admirable likeness and most pleasing picture. The Duke appears in the costume worn by one of his martial ancestors, the Baron Spencer, when commanding his forces in the Isle of Wight, which the surrounding scenery represents, under the effect of the partial lights produced by a cloudy atmosphere.

The three-quarter portrait of his Grace, by Cosway, is also a very faithful resemblance; that of Lady Caroline Spencer has great sweetness and beauty, but yet we deem this artist's most happy effort to be the picture which contains portraits of the Earl of Sunderland (now Marquis of Blandford) and Lord Charles. It is impossible to look on this picture, in which the noble and lovely youths are seen playing with the helmet and armour so often worn by their

illustrious ancestors, and arrayed in the graceful habiliments of "olden time," without applying to the Duke their father, the words of Shakespeare--

"----- How thyself thou blason'st,
 " In these two princely boys! they are as gentle
 " As zephyrs underneath the violet,
 " Not wagging his sweet head, and yet as rough
 " (Their noble blood inchafed) as the rude wind
 " That by the top doth take the mountain pine,
 " And make him stoop to th' vale."

CYMBELINE.

The Connoisseur, by Sharpe, in this room, is a very amusing picture : several views of the surrounding grounds, by Hofland, highly-finished, and strictly faithful, with others by Jones and Coventry, are here also. There is a fine cabinet of French China, and another containing beautiful specimens of ores, fossils, spars, and other mineralogical productions, together with books, folios of prints, antique ornaments, and whatever can contribute to the amusement of a refined taste.

THE STAIRCASE.

The staircase is lighted by a beautiful dome, and after branching off as we have already mentioned, forms a square, which is on every side ornamented with pictures. The two most striking are compositions from ancient architecture, by Panini, one of which represents the original of the famous Roman Fountain, of which there is a copy in the gardens at Blenheim. A matchless picture of an Italian Family, by Caravaggio---two noble Sea Views, by Louthembourg---and some fine portraits, by Sir Godfrey Kneller, among which John Duke of

Marlborough and his Duchess are the most interesting, detain us ere we visit

THE LIBRARY.

The splendid, and in many respects unequalled, collection of books and missals, together with many other valuable curiosities contained in this library, is disposed of in three rooms, which are over the anti room and the Grecian room, the windows from which open upon the verandas to the south-east front. These verandas are full of the most beautiful flowers, whose brilliant hues and exquisite perfume seem to woo the attention from those treasures of art which are the more immediate objects of admiration, while the classical forms of the vases in which they are planted according with our ideas of attic elegance and poetic ornament, render us sensible that such should be the bower of the Muses.

THE FIRST ROOM

Contains, we believe, the most curious collection of ancient missals, in high preservation, to be found in the possession of any individual; and upon the library-table is a cabinet, containing two books unrivalled in their celebrity. We mention the first as the more ancient; it is a missal of most exquisite beauty, and in the most perfect preservation, though very nearly four hundred years old. It is called the Bedford Missal, being a book of devotion executed for the Duke of Bedford, when Regent of France in 1422. It is beautified with fifty-

nine miniature paintings, and preserves the only portraits in existence of John Duke of Bedford, and Anne of Burgundy, his Duchess. The vellum leaves are surrounded by brilliant borders of gold foliage, and it is bound in crimson velvet, with gold clasps, on which are the arms of Harley, Holles, and Cavendish : those of the first possessors are splendidly emblazoned in the frontispiece.

This inestimable missal was presented by the Duchess of Bedford to King Henry VI. and has probably often assisted that pious, but unhappy monarch, to look beyond the sorrows which surrounded him to that peaceful haven where he could alone hope for rest. After passing through many hands illustrious for rank or character, this most interesting production was purchased by the Duke of Marlborough (then Marquis of Blandford) at the sale of Mr. Edwards, of Pall-Mall, May 24th, 1786, for the sum of 698*l.* 5*s.*

In the same cabinet (which is rich and handsome, consistent with the treasure it contains) is the celebrated copy of Boccaccio, the only perfect one in existence. It is a folio, and is ornamented by a miniature picture, beneath which is written the author's name, Meser Giovan Boccaccio. His Grace purchased this remarkable work at the sale of the late Duke of Roxborough, for 2260*l.* the largest sum ever given for a single volume.

Among other embellished works are two large folio volumes of the Bible, bound in purple velvet, with gold clasps : these sacred works are rendered very remarkable from being the second copy printed by Luther, and the only one known upon vellum. These, like the missals, are in the highest preservation, and splendidly enriched and adorned with the embellishments of the periods in

which they were executed, and the history of each is given in the catalogue of his Grace's library, which may be found in every room.

THE SECOND ROOM.

This noble room is ornamented by a painted cornice and capitals in the Egyptian manner. The chimney-piece is of porphyry, sculptured in the same style of art, each side being supported by an Isis; and on the hearth are two superb sculptures of the Sirius, supported on pedestals of Scagliolo. The fender and fire irons are very valuable antiquities, curious in their form and workmanship, and are executed in fine bronze.

The books, which are all splendidly bound, and consist of the finest editions of the most approved authors, are principally contained in the book-cases which occupy the east and west sides of the room, which is completely filled in other parts with costly and curious specimens of china, sculptured ivory and wood, bronze, silver fillagree, chrystal, and amber. We enumerate only a portion of those elegant productions in the following list, premising that the piers between the windows are occupied with a cabinet of exquisite china and a most magnificent grand piano-forte, and that other spaces are also filled with receptacles for curious and costly specimens of china.

The Graces supporting a Vase with Flowers.

A small self-moving Organ, which affords delightful music, of pure gold, most delicately wrought.

Venus Couchant under a Glass---exquisitely beautiful.

A silver fillagree Box upon gold ; a small Curricie and twelve Cups of the same beautiful material ; a silver Chest.

A small Cabinet standing on the Grand Piano, containing a complete set of carved ivory figures and enamelled china, in purple and gold, very small and singularly beautiful and rare.

A Laplander drawn by Deer, carved in the purest ivory, under a glass cover.

A Blind Man, of ivory, very fine.

Two bronze Obelisks, covered with hieroglyphics.

On a small table a complete set of Italian figures, representing rustic musicians and dancers, carved in wood.

A Set of Egyptian Idols, in bronze, very perfect.

Female figures in bronze, ornamented with white beads.

Chinese Female, moulded in rice.

Another Cabinet, in which we find enamelled China basins of great value, Dogs, Monkeys, and Caricatures ; also in Dresden china.

Various specimens of the purest Amber, in which large flies are seen in a perfect state, and a large chrystal.

A Marble Table, inlaid with Gold.

An Egyptian Ibis stuffed, in fine preservation.

Two ditto in Bronze, and every possible description of Ink-stand in the same material, each remarkable for the taste and workmanship it displays.

This noble room is further ornamented by four Pilasters in Scagliolo, and four Lions couchant, on pedestals of the same.

The only portion of the walls not occupied as described, is handsomely painted in distemper, to represent an Egyptian landscape. The ceiling is painted in pannels, and from it are suspended three elegant Egyptian lamps : the two rooms are skirted by Scagliolo. The curtains keep up the same tone of colour with the marbles, being Marone cloth with velvet facings ; and the whole character of the place is suitable to its purpose, being rich, yet chaste---elegant, but convenient.

THE BOUDOIR.

This room is formed over the bow of the Grecian room, and as the entrance is through the library, must be considered as an appendage to it, being well calculated for the purposes of study, which may be facilitated from the stores of a large plain Bookcase which occupies the principal side of the room.

The Boudoir contains also several curiosities and valuable pictures, of which we name the most remarkable :---

Jews' Harp, by Wilkie.

John Duke of Marlborough, an admirable miniature.

Five Cabinet Gems, richly framed in a circle.

Numerous specimens of Antique Prints.

Concert carved in wood, by Michael Angelo, of Angels in the upper part, and David with his Harp below : this work is richly framed as a picture, and appears like a design for a mural monument.

Lady Anne and Lady Charlotte Spenser (sisters to his Grace the Duke of Marlborough) playing with a Mask.

On the mantle-piece are various Bronze ornaments and a time-piece, which there are also in each of the preceding rooms.

THE DUCHESS'S DRESSING ROOM.

This pleasant and elegant room adjoins the Library, and is over the Hall and the Billiard-room; it opens by three windows upon the beautiful veranda, which runs through the south-east front, and enjoys the prospect of the lawn and park first mentioned.

The walls of this room are most agreeably painted with views of Reading, Caversham, and the surrounding country. It is furnished with handsome Chinese crape of azure blue, enriched with brocaded flowers, and is ornamented with the most judicious taste, in the *Histondanée* style.

At the upper end of the room is a fine cabinet of China, of the most costly and curious description, in one of the cups of which is placed the name of our venerable sovereign, who together with her late majesty and many other branches of the royal family, visited the present Duke of Marlborough at this seat a short time before the commencement of that indisposition which continues to afflict him. This visit was afterwards renewed by the queen and many members of her august family.

THE BED ROOMS.

The house is so constructed as to admit of many excellent and convenient Bed Rooms, all of which enjoy in the highest perfection the prospects already described : the two principal, together with their adjoining dressing rooms, look from the north over the lawn, sheep walk, lake, and a fine expanse of country beyond them, which cannot be seen to equal advantage from any other part.

These rooms are furnished alike, with fine coloured cottons lined with green ; they are further ornamented with china and pictures : the latter are principally by modern artists, and are properly described in the annexed catalogue raisonnée. The decided character of these rooms is that of simple elegance and solid comfort, uniting the utmost delicacy and neatness with that air of habitableness which can alone render any mansion a desirable residence.

THE
BOTANIC GARDENS.

THE
BOTANIC GARDENS.

“ Who loves a Garden loves a Greenhouse too.
“ Unconscious of a less propitious clime,
“ There blooms exotic beauty, warm and snug,
“ While the winds whistle and the snows descend.
“ - - - - - the golden boast
“ Of Portugal and western India there,
“ The ruddier Orange and the paler Lime,
“ Peep thro’ their polished foliage at the storm,
“ And seem to smile at what they need not fear.
“ - - - - - foreigners from many lands
“ Here form one social shade.”

COWPER.

THERE are two entrances to the Botanic Gardens ; one, from a door placed in the avenue of elms, by which the House is approached from Reading ; the other, from the north side of it, which is the path we intreat the reader to take in the following description.

Crossing the lawn which surrounds the house, and leaving the water to the right, with the sheep walk before us, we turn by a gently winding path to the left, and passing beneath the shade of lofty elms and oaks, we soon enter the path which leads to the object of enquiry.

The gate which opens to us this unrivalled storehouse of Flora, is guarded and adorned by four lofty cedars of Lebanon, the finest to be found in all the grounds, which are remarkably rich in this stately production of nature. Over the gate is a latticed arch, covered with Clematis and Corchorus Japonica, and the inside of the door is adorned by three Oriental arches, surmounted with crescents, on which the Jessamine and Corchorus grow luxuriantly. A waving path, thickly shaded on either hand by Stone Pines, Tulip trees, and scarlet Thorns, conducts us to the principal one, encircling the whole of these Gardens, which are of an oblong form, and are subdivided into squares, circles, lawns and groves, with the most agreeable variety to the eye and the necessary attention to the nature of the productions they display.

The close of the first path is marked by two Mushroom seats, after which we perceive that one broad Border, or Belt, which surrounds the whole grounds, is entirely devoted to American plants: the wall is covered with Yew, but this can scarcely be deemed necessary for the purpose of covering it, so thickly is the deep border planted with various trees, beneath whose lofty or pendant branches it is studded with innumerable flowers of every variety of form, tint, and fragrance.

On the right we have a fine open Lawn of most exquisite verdure, on which are disposed baskets of exotic flowers, among which the Begonia with its richly lined leaves of red, and the Scarlet Sage, appear particularly brilliant, and afford a delightful contrast to the groups of Cedars and Cimbrian Pines to the right--passing which, we arrive at the

OPEN HEXAGON SEAT.

This light Pavillion is of Lattice-work painted green, on which climbs the Corchorus and other Capréolates : around it are placed baskets of the rarest Greenhouse plants ; and near it we observe two noble trees of Hemlock Spruce, whose descending branches sweep the turf, whilst their conical tops overlook the Gardens.

The Magnolia Glauca, the Moutang or Piony tree, the Erica Multiflora in both its colours, and the scarlet Azalea, are beautifully conspicuous in this part of the grounds.

Still skirting the Lawn, the eye is attracted by a delightful plot of Roses, which are surrounded by a broad border of Rock-work covered with Alpine plants, whose diminutive stems, tiny sparkling flowers, and fibrous or fungous leaves, opposed to the spreading branches of the mighty Oak, or the leafy honours of the Magnolia, add to the interest excited by each, and perfect the chain of vegetable existence. A little beyond this rosy clump, we perceive the

RUSTIC BOWER.

This Bower, which is formed simply of Elm branches in the form of an alcove, united at the top, and covered with a fragrant drapery of Honeysuckles and

Jessamine, boasts the softest and rarest carpet Flora ever spread, the ground below being bedded with creeping Juniper. The American Border on our right becomes at this place particularly attractive : we now see the first *Magnolia Auriculata* ever imported, and in its immediate neighbourhood are found the *Juniperus Oxycedrus*, *Ailanthus Glandulosa*, *Nyssa Denticulata*, and other American plants, remarkable for their beauty or valuable from their scarcity. A magnificent Elm also attracts our attention before we reach the

GOTHIC BOWER.

This Bower is formed of wood and the branches of trees, and in the front resembles a Gothic arch with three pinnacles, as represented in the annexed plate. It is profusely covered with *Atragene Austriaca* and *Corchorus*. These flower at the same season, one with yellow, the other with light blue flowers, which throw a rich drapery over its antique form. It affords a resting place amidst a profusion of sweets, and soon after quitting it, we pass the entrance to these gardens from the Grand Avenue, which, as it opens upon a beautiful path, embowered in a splendid trellice, is rendered the most striking. Leaving this object of admiration for the present, we proceed on the broad path till we arrive at the

ORANGE GROVE.

A noble and flourishing hedge of Laurel nearly divides the succeeding por-



tion of ground from that which we have already passed, and in its strong and vivid character, appears a suitable protection for the beautiful plants which now on either side of a broad path exhibit their varieties. The Orange trees are planted in tubs, and are in that state of perfect health and finished beauty, which characterizes all the productions of White-Knights. Through the avenue formed appropriately by luxurious exotics, we enter the

TEMPLE OF POMONA.

This is a superb Greenhouse of an oblong form. The middle part is a hexagon bed for the reception of rare plants, and two small circles for the same purpose, occupy each end, where the entrances are. Of the four sides in the middle part, two are trelliced arches, entwined with fragrant flowers, containing garden chairs, and two are formed into recesses, painted to resemble verd antique, in which are placed sofas. Never did Luxury wear a more inviting aspect, or Contemplation find a softer seat; the most beautiful and odorous flowers enchant the senses, the most curious plants solicit investigation, and in the centre, enshrined by the Catalonian Jessamine and white Camellia, appears the presiding Goddess of the place, awakening those classic images and associations which throw an indescribable charm on all which they pervade.

The *Arbutus Latifolia*, *Arbutus Longifolia*, *Bignonia Grandiflora*, Catalonian Jessamine, *Thea Bohea*, &c. we find are among the collected treasures of this Temple; leaving which, by the door opposite to that by which we entered it, we descend into

THE SQUARE.

On each side of this square are stages for plants of different countries, which are regularly classed, and are all in the highest preservation, and display, in perfection, numerous specimens of the most curious and valuable productions peculiar to China, Botany Bay, and the Cape of Good Hope ; with a compartment allotted for the whole tribe of Erica.

Returning to the principal path under the shade of the Laurel-hedge lately mentioned, we find beneath its salutary shelter several rare plants have been fostered into uncommon strength and beauty. The *Pyrus Japonica*, *Andromeda Casinifolia*, *Vitex Odorotissima*, *Rhamnus Latifolia*, are the most remarkable, and the *Rhododendrons*, which are singularly fine, in every part of these grounds, here add their gayest flowers to the assemblage. Re-entering the principal path, we soon arrive at the

TERRACE GARDEN.

This is a large square, surrounded by noble terrace paths of gravel, on whose borders every choice and lovely flower springs in profusion. On the green velvet lawn which they border are numerous clumps of flowering shrubs, and in the midst we observe a fine circle of *Ailanthus*, training to environ a verdant seat. Turning round the eastern terrace we now proceed to visit the

GREENHOUSE AQUARIUM.

Here, in an immense cistern, properly beautified and adapted to the purpose, we find the most remarkable Aquatic plants from China, Egypt, and other distant countries, and are particularly struck with fine specimens of the *Thalia Dealbata*, *Cyperus Divaricata*, *Pontederia Cordata* (from America) *Nymphaea Odorata*, &c.

This Greenhouse is externally incrustated by beautiful rock-work, and the walls are latticed some feet from the ground, for the advantage of creeping plants, many varieties of which are found here ; and there are also many plants within well worthy of observation, besides those to which the place is especially devoted.

On leaving this Greenhouse, we turn to the right, and passing through a walled inclosure, are led to the

LONG GREEN HOUSE.

This house is 100 feet long, and is filled during the winter with Greenhouse plants of every description, which in the summer months are employed to ornament the different parts of the Botanic Gardens, such as *Geraniums*, *Heaths*, &c. Near it is a house for Cape plants principally, and two others for Tropical

plants, which present to the eye of the Botanist and Naturalist, a collection not only unrivalled, but far surpassing all that he could have hoped to enjoy in this country. On returning to the Gardens so lately quitted, we proceed first to the

DUCHESS'S GARDEN.

This horticular Bijou appears to concentrate all that is most excellent in art, with that which is most admirable in nature; its decorations display the finest taste, and its productions the rarest specimens.

It is inclosed, or rather separated, in the first place, by a low Laurel hedge, after which appears a circle of light green pillars, united to each other by rich festoons of mingling Ivy, Woodbine, and Corchorus Japonica. We enter it by four open double arches, embowered by the most beautiful twining plants, and in the midst of the emerald lawn thus encircled, perceive an elegant little pavillion, ornamented with similar flowery decorations. Every brilliant and fragrant flower blooms on this chosen spot, and shrubs of darker leaf and valuable from their scarcity, add the charm of contrast to the splendour of colour. Weeping Cherries, Candle-berry Myrtle, Genista Siberica, and Magnolia Grandiflora, contribute to adorn it.

Leaving the Duchess's Garden, we pass through a plantation of Dahlias, in which every possible variety of this new and beautiful plant are seen in their highest splendour, and reach the

HOTHOUSE AQUARIUM.

On the eastern walls of this house (by which we enter) a fine double red pomegranate flourishes in native luxuriance ; and within are found magnificent specimens of various aquatic plants, which, in their gigantic proportions, offer a striking variety to the brilliant vegetable gems we have so lately admired. *Cyperus Papyrus*, *Nymphaea Cotica*, *Saracenia Purpurea*, *Lemna Calicyna*, *Canna Glauca*, *Arum Esculentum*, and *Anneslea Spinosa*, with its elephantine leaves, arrest attention ; as do also some remarkably fine plants of *Coix aquatica*. The tribe of *Amaryllis*, the Carrion flower, and many other curious bulbous plants, are also found in this hot-house, which is ornamented with a very beautiful veranda in the front, on which grow many curious climbing flowers : through this veranda we pass to the

ORANGERY.

This is a noble Greenhouse of an oblong form, being 72 feet by 21. At each end are recesses containing sofas. Through the middle runs an aisle of light arches, whose columns are encircled and their tops canopied by the rich foliage and scarlet flowers of the *Bignonia Grandiflora*, and other plants of equal beauty. Numerous young orange trees, glowing with golden fruit and fragrant with blossoms, here charm every sense ; intermingled with which are flowers of every country most remarkable for vigorous growth and brilliant yet

delicate tints ; and it would be difficult to leave a place so captivating, if we were not conducted by it to the

MAGNOLIA WALL.

This extraordinary wall is 20 feet high and 140 long, and is unquestionably unique. A trellice is attached to the wall, which is several feet higher, and in the upper part inclines forward. The whole of this wall and the trellice is completely covered with the *Magnolia Grandiflora*, in the highest state of perfection. The leaves of this majestic plant greatly resemble those of the laurel, but they are larger and more brilliant in their hue : the flowers are of spotless pearly white, and when fully expanded, from ten to twelve inches in diameter : their fragrance excels even their beauty ; it is a kind of spicy perfume, such as imagination would give to the nest of the Phœnix or the gales of Arabia.

The unequalled beauty and novelty of this spectacle is such that it scarcely allows us the power of noticing any other in its vicinity, although the Levant *Arbutus* and several fine China and Cape plants grow near it, and a laurel hedge of most remarkable growth and beauty (being of similar dimensions) runs parallel to it. Through an arch in the laurel hedge, we reluctantly pass to the

LINNÆAN GARDEN.

This is a complete square, surrounded by a narrow path, and inclosed by

protecting hedges. Here every herbaceous plant is regularly classed, and the name of each affixed to the place of its growth ; and this scientific museum is adorned by the

CHINESE TEMPLE.

The form of this temple is hexagon, and the top is canopied and painted in two greens with good effect. It is supported by six arches, each of which is entwined by a distinct specimen of the Clematis : within are seats and stands for music. Leaving this temple at the opposite entrance, we perceive a prodigious nursery of young Geraniums (a plant that flourishes in all its rich varieties in every greenhouse here with unequalled felicity), and again passing through an arch in the Laurel-hedge, we enter the

JAPAN GARDEN.

This inclosure is another square, somewhat smaller than the last, and is entirely filled with Japanese and American plants, which brings us to the

CINNAREAN HOUSE.

This Greenhouse is an hexagon, containing extraordinary plants from the above-named countries ; among many others the *Magnolia Anonifolia*, *Calican-*

thus *Sinensis*, *Pitosporum Sinense*, are very conspicuous; as are also the Green and Bohea Teas: and on quitting the Greenhouse, we perceive in the Garden *Cytisus Purpureus* more than seven feet high, and the *Robinia Inernis* equally flourishing.

We now enter the beautiful trelliced avenue already mentioned, which is 198 feet long. It is an arcade supported on light columns, which are enclosed in a frame of lattice work, on which honeysuckles and other creeping plants entwine their tendrils; and as we proceed to visit that interesting place to which it leads, we consider it as a verdant triumphant arch, worthy of being the vestibule to the palace of Flora, for such may be deemed the

CONSERVATORY.

This splendid and elegant Greenhouse is 66 feet long and 20 feet wide, and is filled with all the most rare and exquisitely beautiful exotics. These are all placed in jars, vases, and bowls, of scarce, costly, and elegant china, whose brilliant hues and rich gilding mingling with the soft and glowing colours of their blooming inhabitants, form an assemblage of all that is most perfect in nature and art, and spread an air of enchantment over the scene it is impossible to describe. Luxurious elegance and finished delicacy--the softness of repose and the gaiety of pleasure--appear blended in all around, and bestow a sense of enjoyment, which, as it fascinates without injury, may be indulged without regret.

On leaving the Conservatory, the beautiful objects which have awakened our admiration, are rather changed than diminished; the most delicious perfumes and lovely forms still meet us on every side. The lawn before us is enamelled with baskets of the finest exotic flowers; classic vases enwreathed with sculptured vines, contain plants that lift their blooming heads as if conscious of their beauty; fine China barrel seats stud the velvet turf, and the mind is attracted by new objects of beauty in the

HEXAGON TREILLAGE.

This elegant inclosure is exactly opposite to the door of the Conservatory, and admits us to a circular Lawn (in the midst of which is a most beautiful Fountain) by six open door-ways; of these, four are simple, but the two opposite to the Conservatory are fine arches, in which the pendant clusters of the hop intermingle with the gay blossoms of the honeysuckle, and form canopies of unrivalled beauty. The garden thus encircled is luxuriantly enriched with China roses, scarlet sage, splendid dahlias and geraniums, which form a fragrant screen around the

FOUNTAIN.

This beautiful and singular Fountain was executed from a design by the late Lady Diana Beauclerc, the aunt of the Duke of Marlborough, and affords a fine specimen of the taste that lady so eminently possessed. The Plate here given is

drawn from the point of view opposite the Conservatory, which is seen from the embowered arch lately described. The Fountain, not less admirable in its general effect than delicate in its construction, is thus composed :--Three Dolphins support a large Escalop, from which flows a pellucid Jet d'Eau in four distinct forms, falling into the basin below with sweetly tinkling sounds. Underneath the Dolphins are three smaller Escalops, in which three Lizards are drinking. The whole is supported by six rock columns, on which are placed, in the most picturesque manner, fine specimens of sea weed, petrified fungi, brainstone, white and purple Fluor spar, blue John, spiral shells, rose-tinted conchs and nautili: in the interstices green creeping mosses, like vegetable emeralds, add beauty to the tasteful grouping of this exquisite Fountain.

Within the Basin numerous gold Fish are seen sporting in the limpid element, and around it is a rich border of spars, pebbles, and fossils, amongst which grows the Dwarf or China rose, forming a margin which unites the beauties of the marine and vegetable world, round an object which has combined in the former so much to adorn the latter. We leave this fairy scene with deep regret, and pursue our path, by entering the

STRIPED GARDEN.

Here the most curious and beautiful foliage is presented on every side, the trees and plants being all of the variegated kind, with the exception of the Cypress tree, which preserves its dark unvarying green, and the Cercis Sili-



quastrum, or Judas tree, from Palestine. The Oak, Ash, Box, Spanish Chesnut, Ivy, and Periwinkle, are pied with pure white. The Garden is adorned with baskets of Begonia and China roses, which appear to great advantage, as they encircle the dark Cypress trees, which in this garden are singularly fine, as is also the Laurus Benzoin.

Proceeding through a rich enclosing circle of magnificent Rhododendrons, intermixed with Azalea and various American plants, we now reach the

BRITISH AQUARIUM.

In a sunken reservoir we here find all the larger aquatic plants, and in a raised hexagon cistern which surrounds it, we find the remainder of our native aquatic plants growing in perfection. At the entrance of this reservoir are placed two Bronze Vases of the finest form and most exquisite workmanship, lately purchased by the Duke of Marlborough from the gardens of Malmaison. They are adorned with a circle of figures in alto relievo, representing Bacchanalian processions : they have each two handles and chaplets of vine leaves, and are finished specimens of Grecian elegance, very far superior in beauty to any we have observed in the most admired collections.

Opposite the vases is a pump finished with an urn ; two Bronze Eagles with extended wings form the water spouts, being the arms of the Noble Possessor, as Prince of the Holy Roman Empire.

We now enter on a portion of these Gardens round the margin of which we have already passed, and after noticing a fine *Magnolia Macrophylla* and a large clump of roses bordered by Alpine Lichens, we find ourselves in the

DIAL LAWN.

On the fair carpet thus named (from a Dial in the midst) we find the Cork tree, Fox-tailed Pine, Arbor Vitæ, and other trees of the same dark hue, are contrasted with the *Magnolia Acuminata*. Proceeding, we find a Sarcophagus filled with Aquatic plants, large China vases crowned with towering flowers, baskets of the American Cranberry and Scarlet Sage, glowing like vegetable rubies beneath the deep shade of various Pines, especially the *Maritima*, *Cembra*, and *Halepensis* or Aleppo Pine, until we arrive at the

ASH TENT.

This beautiful natural Bower is formed entirely of the pendulous branches of a weeping Ash: it is supported by light pillars entwined by Ivy: within and without are placed barrel seats of the finest Etrurian ware, with Garden chairs, Bronze tables, and every other elegant and useful article necessary for the perfect enjoyment of the scene around.

Retiring from this enchanting place, we remark an immense Oak, which

throws its giant arms over the light green turf, and a Cedar of Lebanon worthy the gardens of Solomon.

Pinus Lanceolata, *Styrax Latifolia*, and the fragrant Scarlet Thorns, arrest our attention as we again approach the Mushroom Seats, which usher us to the path by which we entered these unrivalled and inestimable BOTANIC GARDENS.

THE
NEW GARDENS.

THE
NEW GARDENS.

“ See thro’ yon opening glade a glittering scene,
“ Lawns ever gay and meadows ever green.
“ Here shall soft tents o’er flowery turf display’d,
“ At night defend you, and at noon o’ershade :
“ Here rosy health the sweets of life will show’r,
“ And new delights beguile each varied hour.”

SIR W. JONES.

THE road to the New Gardens of White-Knights lies over a part of the Lawn which encircles the House and a small portion of the Sheep-walk, which by a gentle descent conducts us to the

IRON BRIDGE.

This light, elegant, and beautiful Bridge, is a span of 110 feet : it is perfectly level, being formed on the most new and approved principles, the plates of iron collapsing over each other. It is painted green, and corresponds with the light iron fence in the grounds as to its general effect. A part of the plantations intervene between this Bridge and the House, by which it is judiciously hidden

from the view, for although a pleasing object in itself and of great convenience, it might appear too near the other Bridge if obtruded on the eye from thence.

Having crossed the water, the ground by a gentle ascent leads us to a division in the pathway : pursuing the upland walk, we perceive that this inclosure is divided from the Park by a low paling, which enables us to enjoy all the beauties such a vicinity presents. In a short time we arrive at a fine glade, and turning round, enjoy a delightful view of the House, which appears from hence as if emerging from noble woods upon a rising ground, as given in the annexed plate.

On resuming our walk we now enter the

ELM GROVE.

The fine assemblage of elms which now claim our attention form a kind of irregular amphitheatre, and between their massy trunks and deep shadows we gain many fine openings to the water, which seen in partial glimpses, appears interminable on the left, whilst on the right the Park presents various knolls and clumps rich in verdure and enlivened by groups of cattle. Still gently rising, we leave the Elm Grove, and entering upon a more open scene, we reach the

DIAMOND SEAT.

This beautiful little Rustic Temple (of which the annexed view conveys a





most correct idea) is composed of small branches of Ash, Hazel, and black and white Birch, whose shining barks of rich brown and silvery white are worked into a kind of diamond panneling, which is singularly beautiful. The seat is composed of alternate stripes of these contrasted colours, and so contrived as to turn at the edges, and appear at a little distance like a rich scallop of fringe. The roof is supported in the open front by two natural pillars of the Birch tree, round whose fair bark the dark Ivy is beautifully entwined; and though thatched on the outside, is canopied within by branches in the same manner as the sides, and the floor is paved with large and small pebbles, to correspond with the general forms. The seat is placed under the protecting branches of a magnificent Elm, which completes the picture.

The view from this seat is highly pleasing. The trees receding on either hand, afford a fine opening to the water, which seen through the vista they form, appears distant, yet impressive. The House, whose brilliant whiteness contrasts finely with the deep mass of shadow given by the trees around, is seen to great advantage, and the lawn which more immediately surrounds the place, is ornamented by beautiful flowering shrubs, in which the Rhododendrons are particularly gay and luxuriant. On leaving this seat we find the lawn more open, and that many intersecting paths appear; but still continuing to ascend, we shortly arrive at the

ROUND SEAT.

This seat is formed entirely of straight branches of the Maple and the Larch,

beneath a circular thatched dome : the rustic pillars support an architrave of taste and beauty, displayed in the most simple materials. Thin slices from the heart of the Yew tree form medallions, which are grafted into small sprays of the Larch tree with so much symmetry as to produce a surprising effect, and the pebbled floor is disposed in leaves and circles with equal simplicity and grace.

The view from hence, although more expansive, is of a more retired character than that from the last, as no vestige of the House is within its scope, and the surrounding Grove is more various in its foliage : the gay Ash and pensile Birch now mingle with dark Larches and changing Chesnuts. Stately Elms, shining Laurels, and unbending Hollies, unite in the sylvan landscape, and only open where they best admit a view of the water, which appears from hence a boldly sweeping river, on whose opposite shore arises a stately Grove.

The last mentioned seat is also a very pleasing object from this, and appears a proper accompaniment of the purely Arcadian scenery which surrounds us. On the back of this Bower is a seat which fronts the Park, but as it is nearly excluded from the prospect by a plantation of young trees, it appears best calculated for a sheltered retreat, to which the over-hanging thatch greatly contributes.

Many narrow paths which divide the adjacent grounds are now found, but pursuing the broadest, which again leads us towards the Park, and opens in a commanding manner to the right, we reach the



AMERICAN BORDER.

This wide and beautiful Border is thickly planted with the most valuable shrubs and flowers of America : looking over it, we continue to enjoy to the right fine and various views of the Park, and to the left, a beautiful Lawn. The path is meandering and extensive, and in its open prospect and gay accompaniments, contrasts agreeably with the solemn tone of colour in the place to which it conducts us, as it terminates in the

CEDAR GROVE.

This assemblage of Red Cedar, we understand, is unrivalled in this country. The dark hues, knotted trunks, and air of antiquity exhibited in these valuable exotics, claim for them that tribute of respect to which they are so justly entitled, and add to that sense of pensive tranquillity their venerable forms and the fine perfume they breathe, give to the senses, an effect we are rendered still more sensible of, when we enter the

CEDAR SEAT.

This may be truly called a FRAGRANT BOWER, and although generally resembling those already described, is unquestionably the most beautiful, as

well as curious and valuable in its interior construction. The form (as appears from the plate) is oblong, and the outside formed of piles of Red Cedar, but within it is pannelled in squares. The middle part is a circular slice of polished Cedar, from which centre diverging branches of the most beautiful Birch are so spliced as to make a perfect square, which is bordered by a chain of similar medallions, that also forms a cornice for the whole of the Bower. The seat is also formed entirely of red Cedar wood, beautifully wrought, and the six rustic pillars which support the roof are trees of the same valuable description, round which the pliant Ivy creeps. The materials of which this seat is formed appear at a very little distance so like painting or needle-work, as to be perfectly deceptive, and it affords a specimen of taste and ingenuity that is certainly unrivalled.

From this odorous Alcove the eye traces a considerable part of the Park and perspective views of the last-mentioned seats, but these views are only caught between the trees: all is in unison with the sentiment of retirement and calm seclusion suitable to the genius of the place, and those associations with sacred and Oriental scenery this solemn Grove is so calculated to inspire.

- - - - - In a seat like this
 Of fragrant Cedar, form'd with nicest art,
 Sat Israel's chosen King: his lofty port
 And air of noble daring, well became
 A warrior Prince; but on his haughty brow
 Sat fierce revenge, proud scorn, and bickering rage,
 Till youthful David's harp in melting strains
 Rang thro' the grove, and fill'd its fragrant gales
 With sounds celestial---sounds that sooth'd and charm'd
 Each Demon passion, and with holy spell



Subdu'd the Tyrant's to the Minstrel's will,
And bless'd him with repose. Come hither, Thou
By vain ambition warp'd---by care oppress'd---
By sorrow smitten---or by love beguil'd---
And in this balmy seat forget thy woes,
For all around is calm : the very air
Will lull thy senses in its soft perfume,---
Melodious warblings solace and delight
Thy weary spirit : e'en the distant herds
That crop the dewy herbage, or lie down
Upon its fruitful bed to ruminate,
Press on the yielding heart one deep felt sense
Of sweet Tranquillity and heavenly Peace.

Leaving this interesting place, we proceed towards the water by a path waving but lying in a parallel direction with the American Border, and as we emerge from the Cedar Grove have the Park, Open Lawn, and Border on our left, and a plantation of young forest trees and various American shrubs on our right. As we re-approach the Round Seat the wood becomes much closer, and after passing it (at a distance) we enter a serpentine path, on either side of which the Acacia, Ash, Holly, Cedar, and Juniper, blend their various hues with the ancient Elm and majestic Oak, while the Rose, Woodbine, and Rhododendron add their beautiful flowers, to irradiate the sylvan scene. Various green paths intersect the woods here, which on pursuing, lead to different views of the Seats on the water, and give delightful varieties in our path, like the voice of Friendship when it interrupts our pursuits in order to increase our enjoyment. Advancing down a gentle declivity, we now enter the

WYCHE ELM GROVE.

The fine trees of this description here found are intermixed with many others, although their pre-eminence entitles them to distinction : they spread for a considerable distance to the left, and lead us to the

CEDAR WALK.

Beneath the gloomy shade of these venerable trees, we now rejoice to find that the various glimpses we enjoyed of the water, so far from having deceived us, had not given an adequate idea of its extent, magnificence, and beauty. Placed on a seat upon its verge, we behold a beautiful lake expand beneath the eye and stretching beyond its limits, and remember the Poet's description---

“ Loch Katrine lay beneath him roll'd,

“ One burnish'd sheet of living gold ;”

which does not, however, apply further, for all within the view here is soft, smiling beauty, considerably resembling the Lake of Winander Mere, in that part which is near to Ambleside. To the right Weeping Willows lave their drooping foliage in the translucent stream, backed by tall Poplars, who stand erect as guardians of the sacred spot. Pursuing the outline of the water to its distant bank, we first perceive young plantations, succeeded by rising lawns,

adorned by clumps of gay foliage, backed and intersected by noble trees, whose dark masses relieve and fill the landscape.

To the left, at a considerable distance, the Lake appears to recede behind a woody Promontory, while near us it is curvated into a gentle Bay, thickly fringed with a rising Plantation, that seems to flourish with grateful beauty for the invigorating influence of the fertilizing waters.

Leaving this enchanting view, we enter the

RIVER WALK.

This delightful path skirting the stream, winds round the Bay, and brings us, amidst a profusion of the finest foliage, to a beautiful Glade, opening to the water, in which we perceive the

FISHING SEAT.

This Seat, from its vicinity to the water, must be acknowledged the most attractive of all the Rural Bowers we have yet met with. It is composed of Elm, and on its pillars the native foliage still grows, while the bark of the interior is thickly studded with moss, and its whole appearance is more simple, though not less beautiful, than those already mentioned. The water is here seen through light branches of foliage, and although the opposite banks, with

their verdant tenants, are distinctly seen, its higher character as a Lake is fully maintained, and the calmness and serenity of the whole is undisturbed. The very Swans, as they are seen at various distances gliding majestically along, seem to rejoice in the extension of their domain.

There is a sweet, accordant harmony,
In this fair scene, this quaintly fluted Bower,
These sloping banks, with tree and shrub and flower
Bedeck'd ; and these pure waters, where the sky
In its deep blueness shines so peacefully---
Shines all unbroken, save with sudden light,
When some proud Swan, majestically bright,
Flashes her snowy beauty on the eye,
When from the delicate Birch her dewy tear
The west wind brushes. E'en the Bee's blithe trade,
The Lark's clear carols, sound too loudly here.
A spot it is for far-off Music made---
Stillness and rest,---a smaller Windermere*.

In every part of these grounds the light, graceful Birch (which the Poet happily terms the Lady of the Wood) is in a flourishing state, but on quitting the Fishing Seat we observe two of such singularly elegant forms, as to awaken peculiar admiration, and we point them out in this place the rather, because their pensile stems, tremulous leaves, and silvery bark, are soon afterwards finely contrasted by the

* This beautiful Sonnet, composed in the Fishing Seat, is from the elegant pen of Miss Mitford.





OAK GROVE.

In this Grove we find some of the noblest Oaks in the county of Berks, long celebrated for producing this "King of the Forest." From a circular seat round one of immense magnitude, beneath whose shade ages long gone by may have found shelter and enjoyed repose, we see the water gently expanding its limits, and appearing like a noble river diverging into an estuary.

Various paths issue from this Grove, and the thickness of the plantation around gives it a stronger character of forest scenery than we have yet witnessed, whilst from various breaks and beautiful natural vistas we obtain views of the different seats we have passed, under effects which render them perfectly new to us.

Descending from the Oak Seat, we approach the water, and reach the promontory at the part where the stream is narrowed. Here a delightful view of the North side of the House bursts upon us unexpectedly, backed by massy woods, which appear to extend far to the right, whilst the Lawn gently descending to the opposite side of the water, exhibits its softly undulating lines, graced by all the decorations of Flora's drapery.

This view is given in the annexed plate; it shows the Northern side of the House, from the windows of which a view is also given, which when taken in connexion with this, will give some idea of the form and extent of that noble

sheet of water, by which the grounds are so highly ornamented, and which now resumes the form which has frequently led to the conclusion that it was a fine river.

On quitting this beautiful prospect we resume the path through the plantation, which becomes more choice in the trees, many of which are young but very valuable exotics, rising under the fostering vicinage of our native forest trees. In a lonely glade, sheltered by a screen of young trees, whose tender foliage is protected by dark Oaks, we now reach the

THREE ARCHED SEAT.

The form of this Seat is much improved by its double roof, as the lower one is by the arches rendered much lighter to the eye, and affords a happy variety and highly picturesque effect, as may be perceived from the plate in which it is represented.

This Seat is supported by double pillars of Fir, and constructed of Elm, Birch, and Hazel, tastefully disposed in various forms, and is generally considered the most elegantly conceived of all these sweetly fanciful Bowers, which owe their singular beauty and appropriate construction solely to the superior taste and ingenuity of His Grace the Duke of Marlborough.

Returning to the water, whose banks are adorned by the Arum, Foxtail, and Water Lily, we now enter the



CEMBRA WALK.

In this richly-adorned path the Tulip Tree, *Pinus Cembra*, *Pinaster*, *Pinus Maritima*, Spanish Chesnut, and the picturesque Cluster Pine, are found in the most flourishing state.

By this Walk we re-enter the Lawn, by crossing the Iron Bridge, from whence we enjoy a fine view of the water under the different appearances already mentioned.



THE

W O O D S.

THE
W O O D S.

“ Elegance, chief grace the Gardens shows
“ And most attractive, is the fair result
“ Of thought—the creature of a polish’d mind.”

COWPER.

“ Hither bring retired Leisure,
“ That in trim Gardens takes his pleasure.”

MILTON.

THE elegant and extensive pleasure grounds here denominated the Woods, were within a few years literally what their name implies. The beautiful walks, velvet lawns, exotic plantations, flowery arcades, rural bowers, and gay pavillions which now embellish them, owe their existence to the taste and spirit of their Noble Possessor, who has rendered this portion of the grounds of White-Knights so singularly attractive, that he appears to have realized scenes drawn by the vivid imagination of Marmontel with such exactness, that we cannot forbear quoting the passage to which we allude.

“ All sides of this smiling scene agree without sameness ; the very sym-
“ metry is striking ; the eye roves without lassitude, and reposes with-
“ out dullness : a noble elegance, a richness well managed, a bold and

“ yet delicate taste, have here been employed in embellishing them ;
“ nothing forced or laboured with too much art. The concourse of
“ simple beauties forms its magnificence, and the equilibrium of masses
“ joined to the variety of forms, produces that beauty of harmony which
“ forms the delight of all beholders.

“ Groves ornamented with statues, lattice work fashioned into arbours and
“ bowers, decorate all the known gardens ; but in these, riches dis-
“ played without understanding and taste, generally excite nothing more
“ than a cold admiration, attended with satiety. Here, the disposition
“ and connection of the parts, form of a thousand sensations but one
“ enchantment ; the second object that is discovered adds to the first,
“ and both are still further embellished by the charms of the new object
“ which succeeds without effacing them.”

The Woods lie in a south-east direction across the Park, and are approached through a fence formed of large stones, which have obtained the name of GREY WETHERS, from their resemblance to sheep when in their natural state upon the downs of the Duke of Marlborough's estates in Wiltshire. On entering the enclosure we turn to the right, by a noble, open, winding path : on either hand is a rich plantation of young forest trees, intermixed with the Arbutus, flowering Ash, evergreen Oak, snowy Mesphilus, and red-berried Elder. Beneath these, various specimens of Roses, Woodbines, and other flowering shrubs, blossom in profusion ; while far above, a lofty screen of venerable Oaks ascend, as if to guard this terrestrial Elysium from unhallowed

feet, and foster beneath the shelter of their mighty arms the infant plants and tender Exotics that bloom in grateful beauty around their ancient trunks.

After passing a considerable length amidst this profusion of sweets, the path becomes more umbrageous as it leads to the

CATALPA WALK.

The beautiful American tree which gives its name to this part of the ground, is here seen in great perfection, half encircling an Amphitheatre, which is classically adorned by a noble

ANTIQUE VASE.

This Vase is of the finest Grecian form and most beautiful workmanship. It is placed on a suitable pedestal, and possesses the size and boldness of effect demanded by its situation. The Vase is richly decorated in alto relievo by a Bacchanalian procession and other appropriate ornaments, while the top is crowned by vegetable beauties. From this valuable embellishment the eye is forcibly withdrawn by the attractions presented in the

ACACIA BOWER.

This beautiful Bower is an arcade six hundred feet in length, and of a sufficient width to give it the full effect of a magnificent vista: it is formed of rustic lattice work, intertwined with the luxurious branches of Acacia trees, round which the pliant Woodbine wraps her tendrils, loaded with flowers and shedding perfumes; whilst the China Roses, planted at their feet, add a glowing beauty, which illuminates the long green aisle with innumerable flowers. The eye is conducted (from hence) through this fascinating medium, to a beautiful Cottage, and at easy distances are placed little rustic seats, opposite to each of which are found openings, like windows, in the Bower, which exhibit views of particular beauty in the grounds, or the distant country. From the second of these apertures we have a sight of Caversham House and grounds, so given as to form a perfect picture, the thick foliage through which it is seen being a happy frame, by confining the eye to its principal object. On returning from this interesting walk we re-enter paths of increased beauty, from the profusion of flowering shrubs which every way surround us, many of which are the most curious exotics; but we do not proceed far, before we reach the

LABURNUM BOWER.

This immense Treillage is a beautiful Arcade twelve hundred feet in length, and constructed in the same manner as the former, but covered with the flexible

branches of the Laburnum, whose pensile foliage and drooping blossoms, render it still better calculated for this purpose than even the graceful Acacia. The value of straight lines, as increasing the effect of all objects of grandeur and beauty, is forcibly felt on entering this Bower, which really appears interminable, from its continuity of line; yet we understand that in a few years, when the Grove of Oaks with which it terminates (and which are now rising fast, from acorns sown by the Duke of Marlborough) are grown, his Grace intends to add twelve hundred feet more to its length.

Entering the Bower, we perceive similar beauties in the flowery decorations, open windows, and rustic chairs, with those already mentioned; and after a considerable walk, find an additional accommodation in the

RUSTIC ORCHESTRA.

This Orchestra is formed by an extension of the trellice to an hexagon, in four parts of which are seats and stands for Music. This opening, although large enough to accommodate his Grace's complete band, and raised considerably in the verdant roof, yet does not in the slightest degree injure the Avenue, being involved and lost in the length of the Bower, which is finally closed by

THE SEAT.

This Seat, of which a view is annexed, is considerably the largest, and gene-

rally considered the most beautiful in all the pleasure grounds of White-Knights. It combines elegance with simplicity in its form, and beauty with convenience in its contrivance. A considerable party might be accommodated here, and from a door in the pannelling, which opens upon a carriage-road (completely hidden) may be introduced at once to the extraordinary and beautiful spectacle presented in the Laburnum Bower. The Seat is formed of the branches of Hazel and Birch in its natural state, spliced into pannels, the centre of each being a piece of Yew, the rich colour of which produces an excellent effect. The pediment is also ornamented in the same way, and chains of smaller slices of Yew tree form a margin both in the inside and outside of the Seat. The supporting pillars are clusters of straight branches of Hazel, braced together in the manner of the ornamented Gothic pillars observable in some cathedrals: the roof is thatched with straw, and the interior, which is canopied, rendered remarkably neat and pleasing by a ceiling of rushes.

From this Seat the whole of the Laburnum Bower stretches its flower-enamelled vista before the eye: the chequered light and playful shadows, the tremulous foliage floating on the perfumed breeze, the long unbroken line, contribute to diffuse over the mind that soothing calm and chastened pleasure, which is the peculiar gift of solitude polished by taste: but when to these beauties the charms of Music are added, their influence over the mind is heightened into the purest and highest enjoyment.

On the sunny side of each of these Bowers is a beautiful Gravel Path, for the convenience of a winter promenade; and in various places we find seats in character with the place, of simple materials, yet offering perfect accommodation.



tion. Such is the variety of Evergreens in these beautiful Woods, and such the perfect order and neatness in which they are kept, that in the depth of winter they exhibit great beauty, and offer invitations rarely met with in that melancholy season, to those who admire the productions of nature, or seek the benefits of exercise.

To the left of this beautiful Bower, and occupying the same length, we find

THE CHANTILLY GARDENS.

These Gardens are laid out in the French taste, resembling, we believe, (as their name implies) those of Chantilly. Green paths, which intersect each other at right angles, where many frequently meet at the foot of a towering Elm, or gigantic Oak, remind us perpetually of the poet's description—

“ Satyrs and Sylvan fawns were seen,
“ Peeping from forth their alleys green ;”

for never were more beautiful “ alleys” beheld than those which now attract us ; the white Musk Rose, the brilliant Tulip tree, and other innumerable exotics of every clime, together with all the beauties of our own almost exhaustless Flora, combine to render the scene delightful to the senses ; while the high, though distant screen of forest trees, and those noble specimens which from time to time present themselves to the eye (around which Garden Seats are

generally found) give an idea of grandeur, that adds the sense of magnificence to that of beauty.

After various wanderings in this delightful region, we cross the Laburnum Bower, under the shadow of an Acacia, of such extraordinary beauty as to excite even here the most particular admiration. We ought to notice that there are various entrances into this beautiful Bower, without which, great inconvenience must occur, as it occupies so long a line in the Gardens ; but these only serve as openings by which new beauties are derived, and do not even in the most trifling degree impair the general effect. After passing the Bower, we re-enter the broad original path, which surrounds the whole grounds, and soon arrive at the

VINEYARD.

The Vineyard is of an oblong form, planted with Vines, which are kept low, in the same manner as they grow in the Vine countries, and are found very productive. A thick Laurel Hedge surrounds this ground, which on one side is screened by lofty trees, the fathers of the woods ; on the other, by rising plantations, in the midst of which is the

SWISS COTTAGE.

This beautiful Cottage is nearly square in its form, and being covered both



within and without with furze, is singularly picturesque in colour and general effect : the roof is of thatch, over which is a kind of diamond work of the small branches of Ash, and it projects far enough from the building to form a piazza all round, which is singularly beautiful when seen at a distance. It is supported by rustic pillars, placed on large stones : about a foot distant from the roof, a chain is bound round the whole of the Cottage, which is partly concealed by closely entwining Ivy, and this forms festoons round the Cottage, and in the light and shade admitted under such various mediums, as the pillars, their ivy bandage, and the open cottage furnish, there is a *coup d'œil* presented of inimitable beauty. Through the Cottage (which is quite open and furnished with rustic seats) and the open piazza on either side, the eye is conducted to the Acacia Bower, which closes with the Antique Vase before mentioned. The length of the vista thus given from the opening of the Vineyard, is 1100 feet : the intervening ground (where not occupied by the vines) is beautified by basket-work, inclosing the most brilliant flowers, whose gay tints mingle with the soft greens, and form the most delightful contrasts. On leaving with reluctance this beautiful scene, we enter a broad straight path, called the

ROSARY.

This noble walk is by many considered the pride of the Woods : on either side are placed alternately Tulip trees, Red Cedars, and every possible variety of the Rose (the queen of flowers) which modern improvement has furnished. These blushing beauties are backed by Oaks in all their varieties also ; the ever-green, the willow-leaved Oak, here mingle their diversity of hues, to form

a screen for the softer plants, whose innumerable flowers of every gradation, from pearly white to glowing pink, and thence to tawny red, exhibit the most perfect specimens of this justly-celebrated plant.

'Twas flowers like these divinely gay,
That wreath'd Anacreon's locks of grey,
Their perfume on his Lyre was shed,
Their roscate bloom his cheek o'erspread,
And Time in vain would blanch the brow
That smiled beneath the Rose's glow.

And well the Bard repaid the flower
That crown'd his head and deck'd his bower,
He dipp'd her in Parnassian dews---
He robed her in celestial hues---
And Love and Beauty chaunt the strains
That praise the Rose of Teian plains.

And well may ye, fair train, inspire
As warm a heart, as sweet a Lyre :
Come, Moore,---for chief to thee belong
The melting soul, the magic song ;
Here feel thy own Anacreon's flame,
Here give the Rose immortal fame.

Having passed through this enchanting walk, which certainly owes much of its beauty to its stately Tulip trees, whose broad and richly indented light green leaves form a striking contrast to those of the dark-hued Cedar, with which they are blended, we enter the



AMERICAN BORDER.

Although this Border is rich in all the most admired American plants, and most agreeably diversified by the ruddy-stemmed Azalea, White Cedars, Fern-leaved Beech, &c. yet its chief beauty consists of numerous specimens of the *Magnolia Glauca*, which sheds unrivalled perfume from innumerable flowers, that shine like stars in the vernal hemisphere. Pursuing this delightful walk, we reach the

TRIANGULAR SEAT.

This small but elegant Seat is formed of latticed wood painted green : up the sides grow luxuriant Honeysuckles, whose rich scarlet flowers give it a gay inviting air ; and it is shaded and crowned in the most picturesque manner, by an immense Elm ; while the Lawn on which it is placed, is agreeably diversified by the dark hues of the Mountain Pine. We now find ourselves entering upon more open grounds, and reach the

JUNIPER LAWN.

This extensive Lawn of the softest turf, though varied in its outline, is nearly circular in its general form, and is finely dotted by Juniper trees, *Laurus*

Sassafras, Quercus Esculus, Mountain and other Pines : it is nearly surrounded by the American Border, and crowned in the midst by the

PAVILLION.

This elegant summer-house is an octagon, with four latticed windows, which are also entrances : it is formed entirely of wood of shaded greens, and its projecting roof is supported by light pillars inclosed in lattice-work, in which the *Corchorus Japonica* and *Atragene Austriaca* entwine their tender fibres. The dome is finished by a gilded urn, and its general appearance is gay and splendid. From every window distinct and enchanting views are presented : in one we have a fine view of the House, with a noble back-ground of massy foliage, with the whole span of the stone-bridge, and a considerable expanse of water ; from another, we have a sweet peep of the distant grotto ; and a third opens to a fine part of the adjoining park. This charming place is handsomely furnished within, and canopied by a fine old Oak and a Spanish Chesnut, whose broad arms sweep the emerald carpet below, while its aspiring head soars far beyond all its competitors.

Various paths intersect the grounds near the Pavillion, but preferring the boldly circuitous sweep of the American Border, which advances in beauty every step from the more extended prospect it presents, we continue in this path till we arrive at the



FLOWER GARDEN.

This is formed in a gently sloping vale of the purest verdure, on whose soft declivities numerous baskets of the gayest and most fragrant flowers are growing in unrivalled luxuriance. The scarlet Geranium, brilliant Begonia, purple Rhododendron, conspire to enamel the ground, while on the surrounding trees a thousand songsters warble forth their sense of pleasure, and inspire still more than they feel. All around is Fairy ground,---air, earth, and water, combine their choicest gifts to adorn the chosen spot; and “*mind* which in itself contains the fair and good,” hath arranged and heightened all their beauties.

From this part the noble piece of water so important and decorative to the whole of these admirable grounds, appears to take its rise; in this little valley it seems gently welling from a large shell, and spreads thence in a semicircular line, which is edged by suitable plants, until on gathering power it proceeds forward in the course which shortly obtains the character of a river, and immediately previous to this change it is spanned by the

RUSTIC BRIDGE.

This beautiful Bridge is supported and formed entirely of roots and branches of trees in their natural state, combined in the most simple yet ingenious and picturesque manner it is possible to conceive: the whole is entwined and cover-

ed with Ivy, and forms a most beautiful object from whatever point of view it meets the eye; but being the subject of the annexed plate, we proceed to describe the

FOUNTAIN.

This beautiful object, which is in a line with the Rustic Bridge, accords in the same manner with the surrounding scenery: a Triton seated on a Dolphin blows the water from a spiral shell, which falls in profusely glittering drops into a stone basin of an octagon form, with a softly murmuring sound. The pedestal consists of pillars of rock-work, incrustated with fine specimens of variously-coloured spars, such as brain-stone, blue-john, &c. with petrifications, sea weed, nautili and other shells.

A little beyond this, in the same line, we reach the

SECOND FOUNTAIN.

The water here issues with a gentle bubble from a tube richly ornamented with marine productions, amidst which it trickles to the reservoir below, which (like the Fountain) is just so much smaller than the last as to enable the eye to embrace the beauties presented by both, as they are beheld from the



GROTTO.

This charming retreat appears like a rocky cavern, and closes the flowery valley with an object of the utmost interest and beauty : unlike the general description of Grottos, it admits not only the warm sun beams, but the fairest objects they can irradiate : the flowers on either hand, the tall trees and their gay melodious inhabitants, the splendid fountains, the more distant stream, and the Rustic Bridge, are immediately in its view ; and if ever a scene on earth could be conceived the abode of Genii and Fairies, this must be deemed the spot dedicated to their choicest revels.

The inside of the Grotto bears the same appearance of rough shelving rock which designates its exterior : on these natural inequalities of surface its ornaments are disposed with an air of simplicity and graceful negligence that is highly pleasing : from the rocky roof depend branches of beautiful coral, and noble specimens of sea weed are intermixed with the green fern, which seems to emulate their expansive leaves. Conchs of glowing pink, or bold black and white, are seen on every side, and large masses of glittering spar of rich violet hue or shining white, chrystals, ores, nautili and ear shells, give variety to the internal decorations, while at the entrance many noble clams and conchs are scattered around. On the top is placed a magnificent Nautilus, and a little below an immense Brainstone, studded with green moss.

The annexed view represents the situation and surrounding foliage with great

accuracy, but the various beauties which are found in the vicinity of the Grotto require an examination which can only be satisfactorily obtained upon the spot. It was from this place, and the Rustic Bridge, that the ideas were awakened which gave birth to the poem which is annexed to this description, entitled, "White Knights."

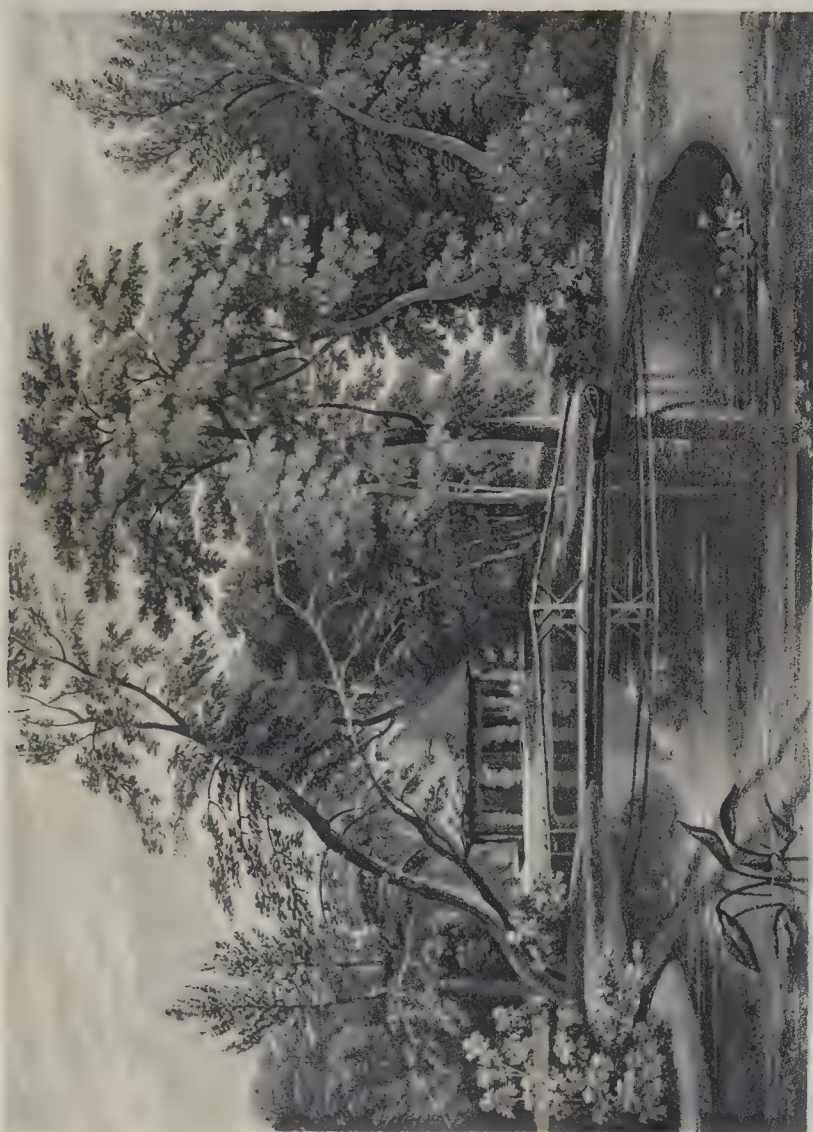
Leaving the Flower Garden, by ascending the opposite side of the valley, we proceed through a continued flowery lawn, on which large clumps of purple heath diversify with other flowers the smiling ground, until we reach an irregular avenue of tall forest trees, beneath whose shade we pass the

IVY BRIDGE.

This Bridge is so completely covered with Ivy and the Alexandrian Laurel, that we should not perceive we were passing the arch if we did not see the water, which flows to the left until it appears to be crossed by a rude Alpine Bridge. The huge stones which take this picturesque form, and in fact dam the water, is the head of the Grotto, beneath which it is conveyed until it reappears in the lower part of the Flower Garden, feeding in its subterranean passage the two Fountains, and emerging, as already mentioned, from the lower part of the vale, from whence, with continually increasing powers, it becomes apparently a noble river, and eventually a far-spreading lake.

Still proceeding, under an almost embowering shade, which appears a portion of the original woods from whence the grounds were formed, and which abounds





in sylvan beauties, and gently winding to the left, we arrive at a circular glade, shaded by Ash, Chesnut, Oak, and Hazel trees, the rich foliage of which is fed by and reflected in an irregularly formed pellucid water, denominated the

SPRING.

This beautiful scene is perfectly Arcadian ; the elegance, simplicity, repose, and harmony which prevails, give a fulness of satisfaction---a sense of endearing enjoyment---which cannot fail to impress it upon the memory in all its lineaments of calm captivation and sober pleasure. It is one of the few places in which the mind asks for no aid from the imagination to perfect the scene, but rests satisfied in the little circle, around which appears to be included all that life requires for elegant retirement, as from the annexed view it will be perceived that it is enriched by the

COTTAGE.

This building is square in its form, and much resembles the Swiss Cottage, being covered with furze, and having a projecting thatched roof, supported by similar columns, between which are festoons of the most luxuriant Ivy. To its external embellishments are added the comforts of an interior rendered habitable and fitted up for tea-rooms : there are also seats beneath the roof, for the enjoyment of the clear spring and verdant shade, which are here so inviting.

The windows are ornamented by coloured glass, and the principal room is splendidly decorated with valuable china, which is placed on fanciful brackets in the most tasteful manner, and upon slabs of marble. In the middle of the room a table appears covered with the finest fruits, which are also in porcelain, and add to the character of a place so fitted for the luxuries of garden productions. Every thing is displayed in the most decorative and picturesque manner, uniting harmoniously the most rustic with the most graceful forms.

Such is the superior beauty of this portion of the grounds, that it has been made the subject of three pictures; the first (already adverted to) gives a front view of the Cottage and the whole of the Spring, with its accompaniments of the little Bridge, Coble, &c.; the other two are taken from either side, and show the Cottage in its happiest points of view, and the fine trees by which it is surrounded, especially the Chesnuts, feathered down to the ground with flower-bespangled foliage, and a noble Oak, whose tall smooth trunk is yet unmarked by the hand of Time, while his proud head soars far beyond the limits of the picture: nor are the beautiful flowering shrubs which heighten and adorn the scene forgotten in these delineations, which are strictly faithful, being all painted upon the spot, and must convey a better idea of this enchanting place than any verbal description.

On quitting the lovely scene presented by the Spring and its accompaniments, we visit the Cottage on the opposite side, where it appears situate on a fine open lawn, studded with large tufts of alternate furze and heath: the yellow blossoms of the former and the rich purple flowers of the latter, form a brilliant contrast of the most lively and invigorating effect, and afford a charming variety





to the garden flowers which within a little space appear to grace the grounds which now open before us.

It is impossible to view the various clumps and baskets of flowers which every where diversify and ornament the lawns and glades of these enchanting Woods, without frequently recollecting the lines of Cowper on the subject :---

- - - - - to deck the shapely knoll,
That, softly swelled, and gaily dressed, appears
A flowery island, from the dark green lawn
Emerging, must be deem'd a labour due
To no mean hand, and asks the touch of taste.
Here also, grateful mixture of well-matched
And sorted hues (each giving each relief,
And by contrasted beauty shining more)
Is needful. - - - - -

The truth of the poet's assertion is here every where felt, because the illustrations of taste are every way visible ; and while the ignorant are gratified without knowing why, the scientific receive a still higher pleasure, from the exercise of the judgment and the perception of those combinations which produce the results of beauty and harmony.

On leaving with reluctant steps this delightful spot, we enter a path to the left, and soon find, to our great regret, that we are bidding adieu to these unrivalled Woods, by re-entering the Park through the same door by which we visited scenes

In which whatever in this worldly state
Is sweet and pleasing, unto living sense,
Or that may dayntiest fantasy aggrate,
Is poured forth with plentiful dispenche,
And made there to abound with lavish affluence.

SPENCER.

CONTINUATION OF THE ACCOUNT OF

WHITE-KNIGHTS.

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CONTINUATION OF THE ACCOUNT OF

WHITE-KNIGHTS.

HAVING passed through the Botanic Gardens, the New Gardens, and the Woods, we proceed to survey the other grounds, and those which immediately surround the Mansion.

These, as we have elsewhere observed, are lawns of the most vivid green, intersected with walks of the purest gravel, and richly decorated with baskets of the most beautiful flowers, shrubs, and trees, of graceful forms and brilliant hues; amongst which, the Cedar and *Lignum Vitæ* mingle their dark but grateful tints. Every step presents us with some singular beauty or attractive variety in the vegetable world; and the same perfect neatness which throws an undefinable charm over the Conservatory and Flower Garden, is found in the more extended grounds and bolder paths which we are now traversing.

Proceeding on the principal path from the Northern front, we pass beneath the shade of stately Elms, wide-spreading Oaks, and noble Cedars; and in our way, notice a Lombardy Poplar, which merits our attention, as being the first

tree of that kind planted in Great-Britain. This venerable head of a colony, which has spread so universally that almost every village and farm exhibit their spiral forms, is evidently aged, but scarcely to be called decayed, and may for many years continue an object of interest in the grounds which have nursed with such singular felicity exotics of every description.

Proceeding, we pass two mounds of turf, erected to facilitate the amusement of Archery, and perceive in every gentle curvature of the path new beauties unfolded in the views by which we are surrounded: these may be denominated Arcadian, in the near landscape; Sylvan, in the more distant. Sunning is discovered in various happy points of view; and the house of Sir W. Scott, "bosomed high in tufted trees," breaks on the eye with great advantage. With these, and various other objects in view, varying their effects, but ever given in the most agreeable manner, we reach

THE SHEEP WALK.

The beautiful and extensive portion of pasture ground thus appropriated, is embellished with clumps of trees, that in bold masses fling their shadows in vast projections over the verdant turf, diversified by those of lighter form and foliage, that shiver in the sportive breeze, or those that in single majesty lift their mighty frames on high, and throw out their wide protecting arms over the "gentle race" that nestle at their roots. In pursuing the woodland walks now open to us, we gain sequestered paths, open downs, commanding eminences, and every object of rural life in all the Poet calls "its joy and elegance."

Whatever path we may pursue, or however we may wander in this lovely district, we find all the attractions of a fine open country, untrammelled by any appearance of confines, and unfettered by any evident application of art, yet abounding in every natural ornament which can awaken the perception of beauty. As we advance towards the water, which is at intervals revealed under the distinct characters which it so magically assumes, we find it necessary to enter the

ARBORETUM.

This extensive and thriving Plantation of Forest Trees and flowering Shrubs, as well exotic as native, extends for a considerable way on those banks opposite to the New Gardens, which are objects of great beauty as seen from hence : here their Sylvan Seats, towering Groves, serpentizing Paths, flowery Lawns, curious Plants, and picturesque Pines, rise before us in all the diversity of nature, and the interest given by novelty and elegance. Leaving the Boat-house to the right, shaded by a clump of Sycamore and Birch, we pass by a little bay in which there is a wooded islet, and proceed towards the head of the water, finding the creeks and grounds which surround the Lake unfold new and unexpected beauties the further we proceed : the Oak Grove, the Fishing Seat, the Birch Trees, Acacias, Pines, and Cedars, which have already caught our attention from their individual value, or their happy situation, again pass in review before us, or, casting their shadows in the chrystal stream, are rendered still more attractive objects, while those more immediately under our

notice claim equal admiration : among these we find a beautiful group of fine Tulip trees, in which is placed the

NEW FISHING SEAT.

This beautiful Seat varies in its construction from all the rest, (as will be seen by the plate), and is equal, if not superior, to any in its decorations. It is supported on columns of Yew tree, with a commanding pediment in the front, and the ends are finished in the same manner. It is empanelled with small branches of red and white Birch of the greatest beauty, carefully selected and formed in diamonds round a centre of slices of Yew-tree : smaller pieces of Yew also form a beautiful margin, and the Seat is of the same material. Like all the rest of these Seats, the roof is thatched. The inside is a waggon roof, inlaid with rushes, surrounded with a thick plait of the same flexile plant, which has a very pleasing effect. The floor is tessellated with pebbles, to correspond with the pannelling, and the whole is a pleasing variety in this species of architecture, and in itself extremely beautiful. The prospect from this Seat is that already mentioned across the Water and the New Gardens.

On leaving this delightful resting place, and continuing to skirt the banks, we reach, by a gently circling path, the head of this noble reservoir, which now has decidedly the appearance of a lake, and arrive at the



WILLOW SEAT.

From a green bench, shaded by a Weeping Willow, whose drooping foliage sweeps the stream, we now enjoy what will be deemed by many the most perfect view in these enchanting grounds: the whole stream spreads before us in its broadest and most impressive form; beyond it, the house rises from a flower bespangled lawn; both the north and east front are seen, backed by tall trees, and partially shaded by one of a singular and admirable form: to the right, a bold mass of dark wood is succeeded by the young plantation in its gayest dress of vernal hues; and on the left, lie the New Gardens, with all their sweet varieties and inviting intricacies, offering their "green retreats" to the eye and the imagination.

Oh! it was sweet to plan this goodly scene,
And on the mind's fair tablet write these forms
Of glowing beauty: sweeter still! to mark
Their gradual charms unfold, thro' every scene
Of Garden, Woodland, Forest, Grove and Dell,
Crown'd by the spreading stream:--doth it not prove
How Art ennobles Rank? how Taste bestows
A grace upon the great?--it well becomes
The noble stem of a distinguished race,
From his own mind's rich store, to call forth mind,
And heart and hand:--and as the life sap pours
Its gen'rous current thro' the lofty Oak,
Sustaining strength and beauty, from the trunk,
E'en to the fibres and the acorns germ;
So doth his power enlighten, aid, sustain

Man's social state---from the high gifted soul
 By Genius fir'd and studious Knowledge led ;
 To him, the humble swain, who all day long
 Pursues his labour in this Paradise,
 Unmindful of its charms ; yet blessing still
 The hand that placed him here, and made his toil
 The means of life to many a prattling babe
 And their beloved mother. Thus t' adorn
 Fair Nature's face, and thus to aid her sons,
 Is heaven's best gift, and man's most sacred joy,
 Whate'er his state, condition, rank, and power.

Reluctantly quitting a situation which excites the musings of a reflective mind
 on subjects so immediately connected with those delightful scenes, in which the
 Noble Possessor has indeed found and given

Health to himself, and to his lab'ers bread,

POPE.

we return towards the Sheep Walk by the opposite side of the Plantation to
 which we entered, and perceive a sweetly shaded lane, which is the commence-
 ment of

THE DRIVE.

This charming Drive nearly encircles the whole of the grounds, and, in its
 agreeable diversities of open or inclosed road, presents perpetually changing
 views of the most beautiful description. The town of Reading, with its spires
 and towers, the extensive ruins of its once magnificent Abbey, the Forberry,
 the adjacent grounds, the villages of Sunning and Caversham, with its rural

church, richly cultivated hills, vallies through which the Thames rolls his princely stream and receives the Kennett, beautiful seats backed by well wooded grounds and extensive plantations, pass in review before us, and combine with the nearer beauties of the Park, Gardens, House, Woods, and Water of White-Knights, to render the Ride as delightful as various. Every scene is here presented in its most picturesque point of view, and given either under some bold effect, abrupt transition, or magnificent expansion, best calculated for exciting pleasure, or awakening surprise and admiration.

In pursuing the objects of beauty every where presented in this Drive, whilst the eye is gratified, yet the imagination and memory are most agreeably called upon to retrace those scenes, whose more delicate touches and immediate interest have already excited our warmest emotions---a gleam of sunshine directs our view to the Gardens---a tall Elm recalls us to the Woods---a spirit unseen, yet not unfelt, pervades all around, eliciting every charm in Nature, and giving to Art her happiest office, that of robing her with elegance, adorning her with riches, yet preserving that air of magnificent simplicity which alone bestows grandeur and beauty :---such is the inspiration of Taste !

THE AVENUE.

The road to White-Knights from Reading lies through an inclosure of pasture land, embellished by clumps of young trees, and surrounded by thriving plantations. The immediate entrance is through a handsome gateway of three arches, which opens into a noble avenue of lofty Elms, which on the left

screen the walls of the Botanic Garden ; on the right present us, between their tall trunks, with various glimpses of the Park, and although very distinct from the entrance already described, is yet so noble and impressive as to claim equal praise, as from its solemn shade, and the veil it throws over the scenes around it, excites still higher interest. It would be advisable for every visitor of White-Knights to enter the grounds by the London road, and depart from hence ; when the pensive and tender tone of feeling naturally produced by the high o'er-arching trees and intercepted gleams of light, will well accord with the sensations of those who bid these scenes " Farewell."

A
DESCRIPTIVE ACCOUNT
OF THE
PICTURES AT WHITE-KNIGHTS.

A
DESCRIPTIVE CATALOGUE
OF THE
PICTURES AT WHITE-KNIGHTS.

Drawing Room. South Side. Left of the Chimney Piece.

GUERCINO.

The Tiburtine Sybil.

CARLO DOLCI.

A Madonna.

This picture is a chef d'œuvre of the master; the expression is sweetly pensive, and the colouring chaste and harmonious, and it may be considered equal to the celebrated one by the same master at Blenheim.

LUDOVICO CARACCI.

The Madonna and Child, with infant Angels and adoring Spectators.

An exquisite Cabinet Gem, wrought up to the appearance of enamel on black marble.

VANDER UDEN AND TENIERS.

A Landscape and Figures, very beautiful, (cabinet size.)

H H

F. MIERIS.

An Interior : an Old Woman presenting a Fowl to a Young Lady who is making Lace.

The whole inimitably wrought, and perfectly true to nature.

GERARD SEGERS.

St. Sebastian : a cabinet gem.

TENIERS.

An Interior, with a Man Drinking.

BOURGOGNONE.

A Battle Piece : a small but spirited sketch.

LUDOVICO CARACCI.

The Madonna and Child, with infant Angels.

This is a most exquisite Cabinet Gem, wrought up to the appearance of enamel.

Right of the Drawing Room Chimney Piece.

GUIDO.

Ecce Homo : one of the finest pictures of the master.

GUILIO ROMANO.

St. John in the Wilderness.

A fine specimen of the severe style in art, and considered equal to his master, Raphael.

F. MIERIS.

A Lady at her Harpsichord, with a Parrot, &c.

This, like the before-mentioned production by the same master, is a most exquisite picture.

VANDER UDEN AND TENIERS.

A small Landscape.

A pleasing specimen of the united talents which produced it.

RUBENS.

A Portrait of Himself, affording a fine specimen of his best manner.

West End of the Drawing Room. Left of the Door.

BRONZINO.

Holy Family : St. John embracing the Saviour.

In design, expression, and execution, this fine picture forcibly reminds the spectator of the style of Sebastian del Piombo.

ALBANO.

The Deity represented as the "Ancient of Days," surrounded by adoring Angels.

In this picture there is a fine prevailing Titianesque tone of colour, and much of the grandeur and beauty, for which this master is so justly celebrated.

JOHN WYNANTS.

Landscape and Figures.

Very highly finished and beautifully transparent; the fore-ground agreeably broken and picturesque.

T. KOBELL.

Landscape, with Cattle : elaborately finished.

Right of the Drawing Room Door.

FRANCIS PADUANINO.

Holy Family : Elizabeth and John adoring Jesus.

This exquisite performance appears to unite the excellencies of Raphael and Titian, and is a matchless production.

TITIAN.

The Finding of Moses.

Richly and harmoniously coloured.

PAULO VERONESI.

The Portraits of a Venetian Family historically treated.

One of the most interesting paintings of this master.

CORREGIO.

A Magdalen with a Death's Head.

An inestimable Cabinet Gem.

C. POLEMBERG.

A Landscape and Nymphs Bathing.

A Landscape, with Ruins and Figures, (to correspond.)

These two pictures are fine specimens of the master.

GUIDO.

The Virgin guarding the Saviour while he sleeps; St. John bringing flowery wreaths to throw over him.

A beautiful gem, possessing in colour and execution all the silvery sweetness of the master, affecting and delightful in expression and sentiment, and on the whole beautiful in the extreme.

North Side of the Drawing Room. Left of the Window.

FRANCESCO MOLA.

Hagar and Ishmael.

This picture is in a grand style of art; the chiaro scuro and colour are solemn, powerful, and deeply impressive.

ADRIAN OSTADE.

Boors Merry Making: finely coloured and transparent.

VANDERWERF.

A Garden Scene.

Very highly finished, and a most perfect representation of nature under the effect of sunshine.

VAN GOEN.

Landscape, with Water, Church, Village, &c.

A very clever specimen of the master.

PARMIGIANO.

The Virgin, with Christ standing in her Lap, (cabinet size.)

A most beautiful study.

CATALOGUE OF THE PICTURES

KAREL DU JARDIN.

Cattle in a Landscape: a beautiful specimen.

SCHIDONI.

The Virgin teaching Christ to read.

This small picture is vigorous in chiaro scuro, and forcible in colour.

Right Side of the Window.

LUDOVICO CARACCI.

The Death of Darius.

This noble, historical landscape is a chef d'œuvre of art. The scene is a forest by moonlight, filled with trees of the wildest growth. Darius is falling from his chariot in death, and his furious steeds are entangled and struggling in their traces: the solemn depth of shadow, and the gleaming light of the moon, assist the terrible and affecting sentiment inspired by the subject, and render it singularly commanding and impressive.

KAREL DU JARDIN.

Mountebanks at a Fair.

Full of character, clear, and well coloured.

ADRIAN VANDERVELDE.

A Landscape, with Cattle and Figures.

The verdure of this landscape is very rich, and the cattle are finely drawn and highly finished.

ADRIAN OSTADE.

An Old Woman's Head, with a Bottle and Glass.

RUYSDAEL.

Landscape: a Woody Scene, with Figures.

ADRIAN OSTADE.

An Old Man Reading.

TENIERS.

A small Landscape, with a Cottage, Figures, and the View of a Church in the distance.

A beautifully clear and well coloured picture.

Pannel next the Bow Window. East End.

PARMIGIANO.

Virgin and Child, with St. Jerome.

Infancy, Youth, and Age, depicted with beauty, grace, and vigour. A most interesting production.

SCHALKEN.

The Sausage Maker.

This picture is equal to Mieris's in merit, although it is a departure from this artist's usual subjects, which were generally fire light, or candle light.

A. ELSHEIMER.

The Death of the Virgin.

This is a circular picture, with a fine effect of chiaro scuro.

The Second narrow Pannel. East End.

CARLO MARATTI.

The Napkin and Cross.

SCHIDONE.

Landscape, with Figures; a Woman Bathing a Boy.

F. LAURI.

The Triumph of Bacchus: classically treated.

The Dining Room. South Side. Left of the Sideboard.

GARAFALO.

The Holy Family.

This picture partakes largely of the grace of Raphael.

P. DE HOOGE.

A Garden Scene in Holland, with Figures playing at Nine Pins.

Deeply toned, and inimitably true to nature.

MOUCHERON AND LINGLEBACK.

The Landscape is by Moucheron, the Figures by Lingleback. It is a glowing picture, beautifully transparent and highly wrought, and may almost vie with the best of Claude's in colour, composition, and surface.

CUYP.

A Sea Piece under the effect of Lightning.

A charming cabinet picture, possessing the force of Rembrandt.

DE HEUSCH.

A Landscape, with Figures.

Right Hand of the Sideboard.

WYCKE.

The Siege of Namur.

REMBRANDT.

Christ Disputing with the Doctors of the Jewish Church.

This exquisite picture is in the purest style of the master: the fine expression in the Saviour, the surprise evinced by some of the Elders, the serenity of others, and the effect of light thrown over the principal figures, render it a most interesting as well as beautiful production.

GAINSBOROUGH.

A Landscape, with Figures, at Sunset.

This picture is painted in the early and best manner of the master.

West End of the Dining Room. Right Hand from the Chimney Piece.

P. P. RUBENS.

Christ and Saint John, with the Lamb.

A deep, mellow-toned picture; the carnations particularly fine.

JAQUES JORDAENS.

A Bacchanalian Scene, with a variety of Figures.

This picture is fully equal to the best specimens of Rubens in colour, and is a proof that Rubens had cause to be jealous of the extraordinary talents of his pupil.

COR. SCACH.

An Interior, with a Woman Scaling Fish.

LE DUC.

An Interior, with Figures in Conversation.

SEBASTI RICCI.

.The Flight into Egypt; with a Cavern Scene, by Moonlight.

A clear and forcible picture.

Left Hand of the Chimney Piece.

TINTORETTO.

Esther before Ahasuerus.

A fine specimen of the colouring of the Venetian School.

COR. SCHUT.

The Garden of Love.

This picture is beautifully coloured, the figures well grouped, and the attitudes finely contrasted; but the execution is hard and dry, compared with Rubens, although it is nearly equal to that master in colour.

P. NIEFS.

The Interior of a Church, with Figures.

This production is most elaborately finished.

PARMEGIANO.

St. John with the Lamb.

A most exquisitely coloured Cabinet Gem.

GREUSE.

An Interior, with a Girl and Kitten.

A very pleasing specimen of this artist.

North Side of the Dining Room.

ZUCCHERO.

A Portrait of Henry the Fourth of France.

SALVATOR ROSA.

An upright View of a Sea Port, with a Castle and Shipping.

This view is by sunrise, and exceedingly beautiful.

VANDERVELDE, Junior.

A Sea Piece.

A very fine specimen of this master's broad effective descriptions of a full flowing sea.

HANS HOLBEIN.

Portrait of Henry the Eighth.

HACKEART.

View of the House in the Wood at the Hague.

The trunks of the trees in the avenue and the figures are remarkably fine.

East End of the Dining Room.

GUERCINO.

The Head of St. Catherine.

PAUL POTTER.

A Landscape, with Cattle, Shepherd and Shepherdess, and a Child, &c.

Inimitably true to nature; the objects wrought up to deception. This is a picture of inestimable value.

LE DUC.

An Interior, with numerous Figures opening a Trunk, from which jewels are taken.

This is a curious and interesting picture, highly finished and forcibly coloured.

GIORGIONE.

A Concert: equal to Titian in colour.

D. RYCHAERT.

An Interior, with a Party playing Piquet.

This picture is equal to Teniers.

Over the Dining-Room Door.

Diogenes searching for an Honest Man.

P. DEL VAGA.

Nymphs attired by Cupids, from the Orleans Collection.

OSTADE.

A large Landscape view of the Scheldt in Holland, with a Windmill, Cottages,
and Figures.

This picture is painted in a grand style; the sky is admirable: it is probably the chef d'œuvre of
the master.

GERARD DOW.

His own Portrait when at work, with a Sketch before him.

Clear, forcible, and finely wrought.

VANDYKE.

Horses Heads: a spirited sketch.

CARLO MARATTI.

The Virgin and Child: a beautiful cabinet gem.

Billiard Room. West End of the Room.

COSWAY.

Portrait of his Grace the Duke of Marlborough.

COSWAY.

Portrait of Lady Caroline Spencer as an Angel, with a triangle in her hand.

COSWAY.

Portraits of the Marquis of Blandford and Lord Charles Spencer, in ancient costume, with armour, &c.

The above three portraits are in the best manner of the artist.

HOFLAND.

A View from the North Lawn, White Knights.

HOFLAND.

View of the Cottage and Spring in the Woods of White Knights : a companion to the last.

East End of the Billiard Room.

STROEHLING.

Equestrian Portrait of His Grace the Duke of Marlborough, in the costume worn by the Barons of the fifteenth century.

An admirable likeness, and most pleasing picture.

SHARPE.

The Connoisseur.

A most beautiful picture, unique in subject, admirable in expression, fine in colour, and inimitable in effect.

COVENTRY.

A Cottage Girl drawing Beer.

MRS. J. HAKEWELL.

Head of a Boy.--Head of a Girl.--Companions.

MULREADY.

A Cottage : a pleasing little picture.

North Side of the Billiard Room.

REYNOLDS.

An Interior, with an Old Man, and a Woman spinning.

WARD.

The Cobbler : a clever little picture.

JONES.

A Cottage Girl reading.

JONES.

A small Landscape, with Bridge, &c.

This and the preceding picture are pleasing specimens of the artist.

KNELLER.

Portrait of Robert, Earl of Sunderland : a small whole-length.

This picture is beautifully coloured and highly finished, the person graceful, the costume elegant, and the portrait very interesting.

South Side of the Billiard Room.

FERG.

Landscape, with Ruins and Banditti.

REMBRANDT.

A Portrait of a Gentleman wearing a gold chain.

A small but agreeable specimen of the Master.

HANS HOLBEIN.

A Portrait.

MIREVELT.

A small Portrait of a Gentleman in Armour.

Gallery surrounding the Staircase. South Side.

CARAVAGGIO.

An Italian Family.

This fine composition possesses all the vigorous feeling which characterize the works of the Master, and is a striking and beautiful picture.

KNELLER.

Portrait of the great Duke of Marlborough.

Portrait of Sarah, Duchess of Marlborough.

These portraits are oval, and painted as companions; they are finely coloured, and said to be excellent likenesses of the handsome and august personages they represent.

North Side.

SALVATOR ROSA.

A Mountainous Landscape, with Water and Figures.

This landscape displays the characteristics of the Master.

PANINI.

A Composition of Ruins, from the Antique.

A Composition of Ruins, to correspond.

These two pictures are admirable in composition and effect, and present us with many of the finest remains of antiquity in the most striking situations; they are probably the best efforts of the Master.

East Side of the Gallery.

LOUTHERBOURG.

The Battle of the Nile.

A large and capital picture; a fine specimen of this esteemed Master.

West Side of the Gallery.

LOUTHERBOURGH.

The Battle of Camperdown.

A companion to the above, and possessing, like that, the breadth, colour, and composition, required in the subject.

Blue Room. East Side.

COSSÉ.

The Will.

This picture is admirably conceived.

BOADEN.

Portrait of a Female Peasant, three quarters size.

ROMNEY.

Portrait of a Lady, three quarters size.

These pictures correspond in size, and form agreeable contrast in subject, each having distinct merit.

Blue Room. West Side.

SALVATOR ROSA.

Landscape, with Alpine Bridge, Gushing Torrent, and Banditti.

NAYSMYTH.

Landscape : a view on a River, with Wood and a Cottage.

A very pleasing picture in this artist's best manner.

COSSÉ.

The Interior of a Public House : a Woman Drinking.

The Old Cloaths Shop.

These pictures are well conceived, and the colouring better than usual with this clever artist.

SHARPE.

The Dancing Master.

The Maid detected reading a Letter.

These pictures are full of humour and character, well conceived, and beautifully expressed ; the former is not inferior to the happiest efforts of Hogarth.

Over the Blue Room Door.

COOPER.

Tam o' Shanter : very poetically treated.

D. SERRES.

A Sea Piece, with a Sea View of Geneva.

A View in the Bay of Naples.

Between the Windows.

NAYSMYTH.

An upright Landscape, Cattle, and Figures, with a Bridge and Castle in the distance.

A Beautiful composition, sweetly coloured.

In the Bed Room Gallery.

WESTALL.

A Cottage Girl leaning on a Bank, size of life.

Best Bed Room.

CRAIG.

A large and beautiful Drawing of the Earthquake at Messina, highly creditable to the talents of the artist.

In the adjoining Dressing Room.

A Charity : painter unknown.

WHITE-KNIGHTS.

A Poem.

WHITE-KNIGHTS.

"All that could solace the sense or flatter the fancy, all that industry could extort from nature, or wealth furnish to art,
"was collected together, and every perception of delight was excited and gratified."—JOHNSON.

Wot ye not, stranger, this is Fairies' land,
And nightly on the greensward do they play,
Like shadowy diamonds on the pebbled strand,
That dance and sparkle in the watery spray?
Well may they revel here with joyance gay,
Since never spot so wond'rous fair, I ween,
Glow'd with like beauty 'neath the sunny ray;
Or in the moonlight smiled with gentle sheen
To woo their fairy bands, and win their sprightly Queen.

Sometimes in grand procession will they prance
Athwart this rustic bridge, and proudly bear
Gay silken banner and innocuous lance ;
While thrilling music fans the midnight air,
And choral songsters chaunt that peerless fair,
Whose inspiration taught a mortal's mind
To form this Paradise of all things rare ;
Where art and nature, by attraction join'd,
Find all their beauties dwell, and all their arts combin'd.

A Fairy, she, descent from regal race,
Knowledge and Elegance her parents hight ;
And she was nurtured by the hand of Grace,
With sweet Simplicity, a lovely wight.
Thence grew she up, the charm of every sight,
For such her power, that e'en the desert waste
Became with verdure clothed divinely bright
Where'er her flowery steps their wanderings trac'd,
Such was this wondrous Fay, whom men ycleped Taste.

This sylph was clad in many colour'd vest,
Adjusted so by Harmony's fair hand ;
No gaudy hue could therein be express'd,
For brilliant tint was tam'd with purest bland--
Her taper fingers held a magic wand,
The which on head of happy mortal laid,
Straight would each sense with finer powers expand.
Hence Noble Marlboro' form'd this Eden glade,
For much lov'd was he by that sweet elfin maid.

A little page hath she, of wond'rous skill,
Whose starry eyes out-pierce the diamond's ray ;
Whose tiny fingers mould whate'er they will
In flinty rocks, pure gold, or slippery clay ;
His cunning hands can beauty's self pourtray ;
And well his mind hath conn'd all hidden lore,
That may his Lady's magic spells display.
Invention he---whom in the days of yore,
Fancy, a blooming sprite, to sage Experience bore.

When glimm'ring morn from forth the east would peep,
These twain to Marlboro's downy pillow flew ;
And whiles the gladden'd earth with joy did weep
In many a balmy tear of spangling dew,
O'er hill and dale his blithesome steps they drew,
And bade before his gaze bright visions rise ;
Which ever and anon they would renew,
In every varied scene of beauteous guise,
That power like hers could raise, or art like his devise.

And whiles the princely Knight, with glistening eye,
Beheld this day-dream's floating witchery,
Two viewless forms were chaunting in the sky,
With seraph songs of melting minstrelsy :
Whose soft allurements or bold majesty,
No ear of mortal might withstand unblam'd,
Enthusiasm that---and this was Genius high,
Whose lofty soul his fitful consort tam'd,
For blind devotion mourn'd, for generous ardour fam'd.

They sang, "This goodly vision all be thine,
Thine the wide honours of the spreading wave,
The trellic'd paths where mingling woodbines twine,
Embowering shade and shell-bespangled cave :
Pearl-dropping fount, where Oberon may lave,
And all that charms thy sight, of lawn or dell,
The forest's pride---the garden's sylvan shrine ;
Haste, then, to form the scene thou lov'st so well,
Here come with Taste to reign---with Health and Joy to dwell."

The minstrels ceas'd, but on his yielding breast,
Their echoing music seemed yet to ring ;
Though soft, yet deeply, was each sound imprest ;
Who will not list when Genius deigns to sing ?
Thus fall balsamic showers in vernal spring
On the parch'd bosom of the thirsty mead :
Straight from the visit of such grateful guest,
Green blades, gay flowers, and golden crops succeed ;
And thus from noble mind forth sprung the beauteous deed.

Then ruddy Labour rais'd his sun-brown'd head,
With thankful smile, and plied his sinewy arms ;
Fair Ingenuity his task o'erspread,
With mantling verdure and unnumber'd charms ;
Which prudent caution guarded from all harms ;
While Industry from every fragrant bed
Pluck'd each unsightly weed, or placed with care
The genial soil---whatever cools or warms,
For Flora's train the fructifying air,
And well his toils were paid---they grew and flourished fair.

Oh, lovely flowers ! the Earth's rich diadem,
Bright resurrection from her sable tomb !
Ye are the eyes of Nature---her best gem,
With you she tints her face with living bloom,
And breathes delight in gales of sweet perfume ;
Emblems are ye of heaven and heavenly joy,
Of starry brilliance in a world of gloom :
Peace, innocence, and guileless infancy
Claim sisterhood with you, and sacred is the tie.

Not regal splendour, when in glory's tide
It shines effulgently, with thee can vie :
Impearled lily, whom the tall leaves hide,
That we may find thee by thy perfumed sigh !
Ah ! well doth it all other guide supply.---
Thus too the sapphire violet lurks unseen.
Not so Anacreon's rose, which courts the eye ;
She bows and blushes, yet reveals her mien,
And blooms benignantly, a beauteous maiden queen.

Shining from out rich leaves of velvet green,
That brighter than the emerald Laurels are,
Here great Magnolia spreads a lofty screen,
And pearls his silvery flowers like morning's star.---
He is the King of Flowers, and comes from far,
To woo our Northern Rose, fair Europe's pride :
Behold the Hero, on a Conqueror's car,
Subduing nature for his beauteous bride,
Scattering Arabia's sweets, profuse on every side.

Here rich Geranium flaunts in Tyrian vest,
And graceful Fuschia hangs her coral bells,
Camella proudly lifts his glowing crest,
And red Azalea's saffron blossom swells ;
Gay Oleander tints the flowery cells ;
But rich Begonia paints with deeper hues,
Drinking the sun-beams : classic Lotos dwells
In the deep stream, and her pale cheek imbues
With cold and marbly tone, like melancholy muse.

And when round Flora's Temple these uprose,
In painted treillage, bow'r, or glazed alcove,
From sculptur'd urn, or rare cerulean vase--
With looks of beauty and with breath of love,
Forth fled Invention to the neighb'ring grove,
And plucked thence of branches a vast store,
Wherewith to form fair seats for those who rove ;
That they may view this Eden o'er and o'er,
And wish for aye to dwell and gaze for evermore.

With nimble hands the woodland task he plied,
Mingling each shining bark of differing hue ;
Fair Taste, his goodly Queen, was still his guide,
And gave him forms of beauty ever new.
And as each rural temple rose to view,
Her magic hand, with decorative power,
In light festoons the curling ivy threw,
Or round the rustic column twin'd the flower
With grace unspeakable, and stamp'd it Fancy's bower.

This, of the Cedar's fragrant branches made,
Like radiated stars its pannels spread,
And these the rind of silvery ash display'd,
Close diamonded with bark of dusky red--
And with such wiliness of art were led,
Their inlaid sprays of chequering dark and light,
Ye would have thought th' embroiderer's silken thread
Had wrought them on some curious vesture bright,
Or costly cabinet, with inlaid jewels dight.

Enroofed were they all with humble straw,
But in such wise they other domes out-peer'd,
For lack'd there nought of architecture's law,
Since fairer canopies were never rear'd ;
Adorned now---now simple, they appear'd---
All plants capreolate did there abound ;
Along the scallop'd eaves their tendrils veer'd ;
And many a flower of brilliant tint was found,
That fondly climbed the thatch, or bending, kiss'd the ground.

But who Invention's wond'rous feats shall tell,
When o'er the stream yon ivied bridge he threw,
Wooed the coy Naiads in the silent dell,
To fill his founts with congregated dew,
And as the refluent crystal sportive flew,
Shaking the drops from his ethereal wing,
He call'd on Taste her lessons to renew,
Or scoop'd the basin for the welling spring,
Which fell with tinklings sweet, as mermaids wont to sing?

Then Taste brought forth of treasures a vast store,
The unseen riches of the bounteous deep,
Corals and shells, rare stones and gleaming ore,
Which Neptune loveth in his caves to keep,
Albeit hid, like Beauty's eyes in sleep :--
And plants marine, that own the spell-like touch
Of Knaresbro's nymph, who when she wills to weep
Her petrifying tears preserveth such--
With spars and marbles fair, which Taste delighteth much.

With these her lily hands disdained not
To mould fair ornaments of matchless art :
And first, to decorate her favourite Grot,
She chose the goodliest, from her beauteous mart,
Of all the gifts old Ocean could impart :
Conchs, Nautili, and Lyric shells, were seen,
And spiral forms, that thro' the rude waves dart ;
These, on the shelving rocks, she placed between
The rough stones brownny moss, and tufts of emerald green.

Then Fountains of like beauty would she frame,
Where Art with Nature sweetly did combine,
That neither might eclipse the other's fame,
Yet each their separate excellence define :
There might the Sage, and there the Bard recline,
To watch the tinklings of the sportive rill,
As 'mongst the glittering spars its cold drops shine,
Or gushing swift, as summer show'rs distil,
It flows to Fancy's eye, like stream from Alpine hill.

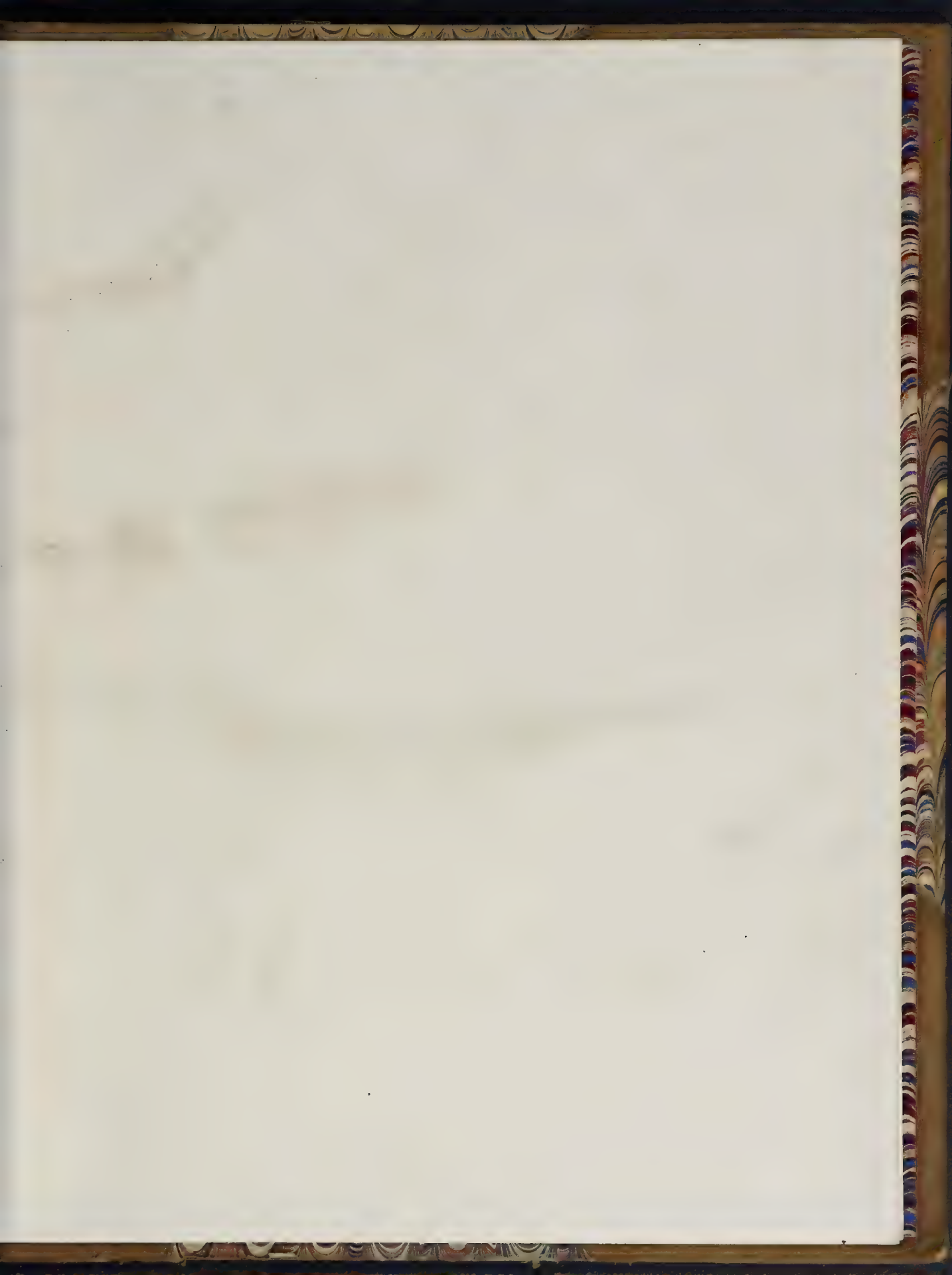
And arched bowers she wove of endless length,
Thro' which the branching trees were deftly twin'd,
Willing the gentle Taste should bow their strength,
Like lordly man, whom courtesy doth bind,
To stoop, and somewhat yield, to woman-kind :
And as fair woman gilds man's social hours
With grateful smiles, so 'mongst these boughs we find
Soft gales of fragrance and unnumber'd flowers,
Commingling all their charms to grace the stately bowers.

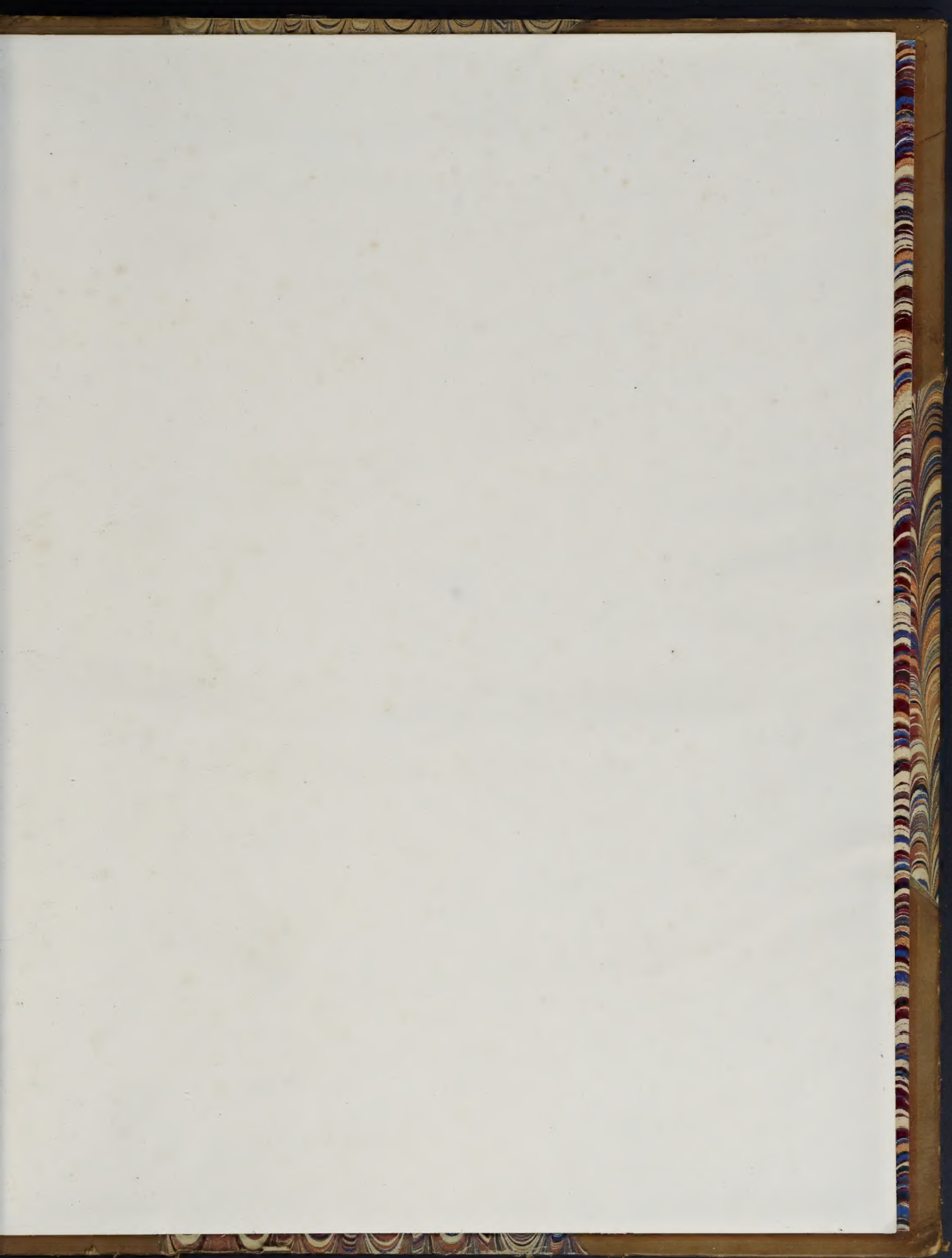
Amid these branching roofs of vernal shade
With streaks of splendour peeps the golden sun,
As tho' his beams with frolic zephyr play'd,
Which thro' the whisp'ring leaves doth ever run,
As nymph that may be chased, yet never won.
Calm Silence loveth well their noiseless sport,
Of flickering light and shadows softly dun ;
Nor less Amusement, who doth here resort
With Beauty, Music, Joy, and all her blissful court.

But vain it were attempting to rehearse
What Genius prompted and what Marlboro' wrought,
Nor Painter's magic touch, nor Minstrel's verse,
Can show the scenes with such enchantment fraught :
But, stranger, if thy wandering dreams have sought
Elysian fields, as sung by Bards of old,
Here realize their luxury of thought ;
What Attic Lyre hath sung in fancy bold,
Britannia's happier son, empowers thee to BEHOLD.


THE END.

W. WILSON, PRINTER, GREVILLE-STREET, HATTON-GARDEN, LONDON.







The background of the entire image is a dense, repeating pattern of marbled paper. The pattern consists of numerous vertical, wavy lines that resemble stylized feathers or scales. The colors used in the marbling are primarily deep red, blue, and cream/white, with some lighter tan or brown tones interspersed. The overall effect is a rich, textured, and highly detailed visual field.

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